THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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432A. John DAVIDSON (1857-1909)

A Full and True Account of the Wonderful Mission of Earl Lavender, which lasted one Night and One Day. Ward and Downing Limited, publishers, London, 1895. First edition, uncut, 8vo. With frontispiece by Beardsley. Lent by Brian Reade.

562A. The Parade. An Illustrated Gift Book for Boys and Girls. Published by H. Henry and Co., 93, St. Martin's Lane, London, 1897. 4to. Frontispiece in black and orange by Mabel Dearmer and title-page design in black and brown by Aubrey Beardsley.

Line-blocks and letterpress. Victoria and Albert Museum Library.

Reversed pages.

Continuation of items 445, 462, 609, which start on Left hand pages, are in each case overleaf on the next page.

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FOREWORD

The painted ship in the paste-board sea
Sails night and day.
To-morrow it will be as far as it was yesterday,
But underneath, in the Café,
The lusty crafts go down,
And one by one, poor mad souls drown,-
While the painted ship in the paste-board sea
Sails night and day.

(William Theodore Peters, 1896)

The present Exhibition, open from 20th May to 18th September, is the most comprehensive ever devoted to Beardsley, at any time, or anywhere. It begins at the end of Room 74 on the first floor with a selection of book-illustrations, posters, pastiches and fakes, all indicative of the Beardsley craze which started about 1894 and spread all over the civilised world. Here can be seen the indebtedness to Beardsley's art revealed in typical posters by Bradley and other American contemporaries; his influence on book-production in England and abroad; his impact on the Jugendstil in Germany, and on the much-admired artists Klee and Bakst, as well as on the style of forgotten ones like Sime and John Austen. Here too can be seen examples of the sort of fake that undermined Beardsley's reputation for many years.

The Exhibition continues in Room 73, but in the arch-ay leading to this room from the Technical Exhibits Gallery s a frame containing an actual line-block and an actual half-one plate, both made after drawings by Beardsley's contemporary Phil May for Christmas cards. These scarcely do justice to Phil May, but they show the difference between two methods of reproducing drawings by photography which came into use at the end of the Victorian era. Beardsley's style owed something of its character to the limitations of line-block reproduction, and he transformed these limitations into means quite opposed to the aims of the conventional Victorian illustrators, most of whom carried on in the 'Nineties with an inflexible regard for descriptive realism.

To avoid confusion between Beardsley's original drawings and line-blocks after them, all drawings by him in the Exhibition have been numbered on red cards.

In Room 73 itself are some of Beardsley's childhood letters, some juvenile drawings, some of his amateur drawings and some of his early professional work; also his school-magazine publications and photographs of his birthplace, family and early London friends.

The next room, 72, contains drawings for reproduction by line-block in such books as Le Morte Darthur, the Bon-Mots series and Salome. It is to be regretted that some of the original drawings for Salome cannot be included in the exhibition owing to legal provisions that prevent their leaving the Fogg Museum at Harvard University. One original Salome drawing has been lent by Princeton University Library however, and one by the British Museum; and the drawing J'ai baisé ta bouche Jokanaan, which brought Beardsley the commission for illustrating Oscar Wilde's play, comes also from Princeton.

In the centre of Room 72 is a case displaying examples of all the Keynotes series in which Beardsley's designs were used, including some original drawings for the titles, covers and key monograms. Examples of all the posters designed by him, are on the walls of this room.

On the left side of the Print Room door in Room 71 is a double row of drawings for The Yellow Book, above some of the line-block reproductions made after them in the pages of this periodical. On the right side of the door are the manuscript of his unfinished story Venus and Tannhäuser, two original drawings for his illustrations to The Lysistrata of Aristophanes and some for the Sixth Satire of Juvenal. Away from the walls stand tables holding photographs, letters and (among other things) William Watson's cable which caused Beardsley to be sacked from the Yellow Book staff. Near the central window are his only known paintings in oil - on both sides of one canvas.

The last room, 70, contains drawings for The Rape of the Lock; for the magazine, The Savoy; for the Illustrations to Dowson's play The Pierrot of the Minute; and for Volpone, Beardsley's last undertaking. Several fine bindings of books published by Leonard Smithers with cover designs by him are to be seen here, and near the door leading out of the room is a case with photographs and representative books etc., by his friends John Gray and André Raffalovich; photographs of Smithers and his circle; and caricatures and photographs of Beardsley himself.

Ever since he died of consumption at 25 in Menton there have been many admirers of Beardsley's work. With the rise of doctrinaire formalism however his art was dismissed by connoisseurs in the recent past as artificial, morbid and "literary". It has all of these qualities certainly, but so has life itself, and time has proved once again that in this connection it is better to do small things excellently than to to great things boringly. Beardsley's nearest neighbour among illustrators in the hall of Fame is probably Blake, with whom he had little in common no doubt except the power to fascinate.

An exhibition on the present scale has been made possible by the generosity of Princeton University Library, which has lent all that was requested from the biggest collection of Beardsley's letters and drawings in the world; by the courtesy and co-operation of Mr. R. A. Harari who owns the largest private collection of Beardsley drawings in England; of Mr. F. J. Martin Dent who has contributed one of the most important groups of drawings in private possession; and of Mr. W. G. Good, who has probably the finest collection in existence of Beardsley's published work, including many rarities. Other contributions have come from American holdings in the National Gallery of Art, the Rosenwald Collection, and the Library of Congress, Rosenwald Collection, Washington; the Cooper Union and the Metropolitan Museum, New York; the Rhode Island School of Design; the Rosenbach Foundation, Philadelphia; the Museum of Fine Arts, Boston; the Houghton Library, Harvard University; the Art

Institute of Chicago and the Cleveland Museum, Ohio; while loans have been made from the Art Gallery of Western Australia, Perth, the National Gallery of South Australia, Adelaide, and from the Albertina Gallery in Vienna.

English institutions which have contributed include the Tate Gallery, the British Museum, the National Portrait Gallery; the Fitzwilliam Museum, Cambridge; the University Library and Library of the Department of English, Reading; the Brighton Art Gallery; the Cecil Higgins Art Gallery, Bedford; the Barber Institute of Fine Arts, Birmingham and the Graves Art Gallery, Sheffield: while a number of drawings books, prints and photographs in the exhibition have come from the Department of Prints and Drawings,from the Library and from the Enthoven Theatre Collection in the Victoria and Albert Museum itself. Many small groups and single examples of drawings, books and letters etc., either by, or connected with, Beardsley, are still in private hands, and the kindness of the considerable number of owners in the United States and the United Kingdom who have consented to lend these possessions has greatly extended the exhibition's scope. Names of all lenders are mentioned on the exhibition labels, but a full list of all those apart from the institutions referred to above follows here.

Mr. Charles Alan, the Alan Gallery, New York.
Mr. Anthony Ballantine, London.
Mr. Charles Ballantyne, Edinburgh.
Mr. Joseph Thomas Butler, New York.
The Brighton Grammar School.
Mr. Karel A. Citroen, the Citroen Collection, Amsterdam.
Mrs. R. Hippisley Coxe, Farnham, Surrey.
Mr. F.J. Martin Dent, London.
Mr. C.F. Derrick, Croydon, Surrey.
Mr. Basil Feilding, Beckley Park, Oxfordshire.
Dr. Ian Fletcher, Reading University.
Mr. W.G. Good, New Malden, Surrey.
Mr. Paul Grinke, London.
Mr. R.A. Harari, London.
Mr. Draper Hill, Worcester, Massachusetts.
Mr. Vyvyan B. Holland, O.B.E., London.

Mr. Derek Hudson, London.
Mrs. Lionel Lambourne, London.
The Hon. Christopher Lennox-Boyd, London.
Dr. and Mrs. Richard W. Levy, New Orleans.
Messrs. Mander and Mitchenson, London.
Mrs. Pierre Matisse, New York.
Mr. Alan R. Milburn, Starston, Norfolk.
Mr. Anthony d'Offay, London.
Dr. Nicholas Pickard, Kansas City, Missouri.
Mr. R.G. Pilkington, the Piccadilly Gallery, London.
Mr. Malcolm Pinhorn, Bridge Place, Canterbury.
Mr. Brian Reade, London.
Mr. Albert Reese, Kennedy Galleries, New York.
Sir John Rothenstein, C.B.E., London.
Colonel Mahlon C. Sands, Adderbury, Oxfordshire.
Mr. H. Schwab, Maidenhead, Berkshire.
Mr. W. Schwab, London.
Mr. and Mrs. Sacheverell Sitwell, Towcester, Northamptonshire.
Mr. Marvin Small, New York.
Mrs. Rae Smith, London.
Mr. Alan Thomas, London.
Mrs. D. Thellusson, Menton, France.
Mr. Paul W. Winckler, Associate Professor of Library Science, Graduate Library School, Long Island University.

Note on the Catalogue

For Room 74, which is designed to represent a small proportion of Beardsley's influence, the catalogue descriptions of drawings and posters are headed by the names of the artists; the descriptions of books also are under the names of the illustrators because these have more significance in this context than the names of the authors.

From Room 73 to Room 70 the subject of the exhibition is Beardsley himself. The contents of these rooms have been arranged so far as possible chronologically, and the catalogue follows that arrangement. For this part of the exhibition however a book or a periodical, whether illustrated by Beardsley or not, is entered in the usual way under the name of its author or under its title. Detached reproductions of drawings by Beardsley are entered under his name; biographical material under the name of the person concerned, except in the case of painted portraits; letters and manuscripts under the writers' names.

The abbreviation Cat. refers to mention in former catalogues of the object described in a particular entry, but it does not refer to commercial catalogues, except occasionally to Books of the Nineties, published by Elkin Mathews, c. 1930. Most frequently the following catalogues have been used:

'Vallance' stands for
List of Drawings by Aubrey Beardsley, compiled by Aymer Vallance in Aubrey Beardsley by Robert Ross, John Lane, London and New York, 1909.

'Gallatin' stands for
A. E. Gallatin. Aubrey Beardsley: Catalogue of Drawings and Bibliography. The Grolier Club, New York, 1945.

'Princeton' stands for
The Gallatin Beardsley Collection in the Princeton University Library. Catalogue compiled by A. E. Gallatin and Alexander D. Wainwright. Princeton, New Jersey, 1952.

The abbreviation Lit. for Literature refers to any notable reference to the object described, other than in recent periodicals, of which a number containing articles on Beardsley were listed by A. E. Gallatin in Aubrey Beardsley; Catalogue of Drawings and Bibliography, New York, 1945. The abbreviation Coll. indicates previous collectors who owned the object described.

Alongside the abbreviation Repr. reference is given to the earliest reproductions of a drawing after its first publication. Generally such reproductions were taken from the published plates and not from the original drawings themselves in the way the first published plates had been made. A large number of Beardsley's designs were reproduced in three large volumes published by John Lane at The Bodley Head:

The Early Work of Aubrey Beardsley with a prepatory note by H.C. Marillier, London and New York, 1899;

The Later Work of Aubrey Beardsley, London and New York, 1901;

The Uncollected Work of Aubrey Beardsley, with an introduction by C. Lewis Hind, London and New York, 1925.

The first two of these volumes went into several editions in the course of which arrangement and selection were altered in each. For the purpose of the present catalogue there seemed no point in constantly recording the reproductions in these books: instead the comparatively few drawings that were never reproduced by Lane, mainly in the Morte Darthur and Bon-Mots series, have been recorded under the abbreviation Repr. as "not reproduced in Lane's Early, Later or Uncollected Work". In the same category are occasional references to more recent reproductions when these seemed appropriate.

Acknowledgments

In certain instances bibliographical notes have been added to the entries referring to the books and other material from the collection of Mr. W.G. Good. Indeed discussions and correspondence with Mr. Good have greatly helped the compilers in various ways, and it is a pleasure to note their indebtedness to him and to his knowledge of the subject.

The writer of this foreward is also particularly grateful to Mr. Henry Maas for permitting him to read and to discuss transcriptions of all the identified letters of Beardsley which Mr. Maas has been editing for publication; to Mr. John Adlard, Mr. Charles Ballantyne, Sir Kenneth Clark, Dr. Ian Fletcher, Professor D.J. Gordon, Mr. Paul Grinke, Mrs. Annette Lavers and Mr. Howard C. Rice Jr., of Princeton, for discussions or correspondence on different aspects of Beardsley's life or his friends or his work - all of which have been valuable in the process of arranging the exhibition in conjunction with the catalogue. Finally he has been fortunate in having the collaboration of Mr. Frank Dickinson, his colleague in the Department of Prints and Drawings at the Victoria and Albert Museum.

29th April, 1966 Brian Reade

ROOM 74 (EAST)

Frank HAZENPFLUG (born 1873)

1. *The Chap Book*. American poster, c.1896.
Signed with monogram FH.
Colour lithograph. 21 x 14 E.476-1939
Victoria and Albert Museum.

Coll. Mr. Bertram Evans (donor).

Mabel DEARMER (1872-1915)

2. Ibsen's BRAND, Act IV, School for Scandal Quarrel Scene, will be dramatically rendered by Mrs. Percy Dearmer. Poster, 1895.
Signed Mabel Dearmer.
Colour lithograph. 29¼ x 18⅞ E.376-1921
Victoria and Albert Museum.

Coll. Mrs. J. T. Clarke (donor)

Repr. *Pan*, No.5, 1896, facing p.290
J.L. Sponsel, Das Moderne Plakat, Dresden, 1897, p.164.

Leon Victor SOLON (born 1872)

3. Poster advertising "The Studio", illustrated monthly Art journal.
Signed Leon V. Solon.
Colour lithograph. 32¼ x 22¼ E.2435-1938
Victoria and Albert Museum.

Leon Solon was the son of the famous ceramic artist, Louis Solon, and was born in Stoke-on-Trent in 1872. In the early years of the present century he settled in New York. During the Nineties especially his decorative work in various media, including pottery, reflected the Beardsley craze.

William H. BRADLEY (1868-)

4. *The Chap Book Thanksgiving No*. [1894]
American Poster.
Signed W. H. Bradley.

Colour lithograph. 20¾ x 14 E.91-1925
Victoria and Albert Museum.

Coll. H. L. Sparks (donor).

See Note to No. 30.

Louis John RHEAD (1857-)

5. Salon des Cent. Exposition de soixante nouvelles affiches inedites de Louis Rhead. French Poster, c.1897.
Signed Louis Rhead.
Colour lithograph. 25¾ x 18¼ E.1372-1935
Victoria and Albert Museum.

Coll. Miss Evelyn Wilson (donor).

Louis Rhead was born in Etruria, Staffordshire, studied in Paris and London and went to New York in 1883. Some of his posters were more obviously Beardsleyesque. Here the flat, stylised treatment of the figure and the even outlines have been learnt presumably from Beardsley, not from Grasset.

Philip Wilson STEER, O.M. (1860-1942)

6. Poster advertising exhibition of paintings by P.W. Steer at Goupil Gallery, London, 1894.
Colour lithograph. 30 x 22 E.2424-1938
Victoria and Albert Museum.

Repr. J. L. Sponsel, Das Moderne Plakat, Dresden, 1897, p.171.

The influences of Bonnard and Toulouse-Lautrec in the design of this poster are primary. The loose brush lines are borrowed from Toulouse-Lautrec. But the flat, sidelong profile treatment of the woman, and her expression, seem to have been learnt from Beardsley.

7. Jug. Decorated with foliage, formal and heraldic devices, and around the outside with a circuit of figures in pseudo-seventeenth century costumes. English, c.1896-1900.
Mark in blue on base Royal Doulton England, R° N° 408787, and factory emblems. Stoneware, cream-glazed and decorated in dark blue, mainly transfer-printed 6 x 7¼
Lent by Mr. C. F. Derrick.

In Staffordshire Leon Solon and others brought the Beardsley craze to pottery decoration. The unknown artist who designed the circuit of figures on this jug had evidently studied not only Beardsley's work of the middle period (1893-5) but certain of his later works, including The Rape of the Lock (1896).

Albert George MORROW (1863-1917)

8. Poster Advertising The New Woman by Sydney Grundy. First produced at The Comedy Theatre. London, 1st September, 1894.
Colour lithograph. 28½ x 20 E.2682-1962
Victoria and Albert Museum.

Repr. R. Marx, Les Maitres de l'Affiche, Vol 2, 1897, pl.79.

See also Keynotes of George Egerton in Room 72. George Egerton, otherwise Mrs. Chavelita Dunne Bright, was the prototype of the New Woman as represented here, and a key-symbol, referring to the key-monogram that Beardsley designed for the spine of Keynotes, appears framed on the wall in Morrow's design.

ANONYMOUS

9. A Woman in a flowing garment and with windblown hair raises her right arm to a creature with faun's ears and horns. An imitation of Beardsley's emblem is drawn at bottom right.
Indian ink. 8½ x 6 7/16
Lent anonymously.

This drawing is a parody of Beardsley's style and the "Japanese" emblem indicates that it was intended to deceive. It is probably by the same hand (working c.1905) as that responsible for No.13.

Ilbery LYNCH (working c.1905-c.1925)

10. 'Just published: "Aubrey Beardsley" by Robert Ross'.
A bookseller's shop, in which a salesman offers a visitor an open volume from which the figure of Aphrodite rises with outstretched arms.
Inscribed "In Admiration" To Robert Ross Esq., - from the Artist.
Signed and dated Ilbery Lynch - 1909 and in trop right corner Ilbery Lynch (caps).
Indian ink over pencil. 8¼ x 11¼ E.5400-1919
Victoria and Albert Museum.

Coll. Presented by A. Galt Ross in memory of Robert Ross through the National Art-Collections Fund.

The drawing refers to Robert Ross's book Aubrey Beardsley, which was published in 1909, the author (see No.140 in present exhibition) having begun to take an interest in Lynch. Ross recommended Lynch to Grant Richards the publisher who later brought out The Transmutation of Ling by Ernest Bramah with illustrations by this artist. Bramah's The Wallet of Kai Lung (including the above tale) was reprinted in 1923 by Richards with a cover design by Lynch (see Grant Richards, Author Hunting, London, 1960, p.217).

George WALTON (1867-1933)

11. Daly's Famed 10/6 Costume. Poster advertising the wares of a Glasgow dress shop. 1895.
Signed George Walton Delt.
Colour lithograph. 88 x 40¼ E.2687-1962
Victoria and Albert Museum.

Repr. E. Bella (ed.) Illustrated Catalogue of the Second Exhibition of Posters at the Royal

Aquarium, London, 1896; following p.44.

ANONYMOUS

12. Two studies of hooded women, three-quarter length. From separate pages in a sketch-book containing ten studies in the Beardsley manner.
Pencil, pen brush and indian ink. Each 5 x 3½
Lent anonymously.

These two sketches have been selected from what has been supposed to be a sketch-book belonging to Beardsley. Apart from other considerations the lines are too rough and uneven to be Beardsley; and the gestures of the figures are too brisk to have been conceived by him. One of the sketches includes a rendering of Beardsley's emblem (not shown), so the sketch-book was evidently intended to be passed off as a Beardsley rarity.

ANONYMOUS

13. A woman wearing a garment decorated with motifs in dots. In her right hand she holds a jewelled rope: in her hair she wears two crescents. A wing-like form springs from her back.
Signed A.B. (an imitation of Beardsley's initials)
Indian ink. 8½ x 6¼
Lent anonymously.

This drawing (like No.9) is a parody of Beardsley's style and the "signature" shows that it was intended to pass as an original drawing by him. A large number of spurious Beardsley drawings, with original designs characteristic of the first decade of the 20th century, appear to have been the work of the same hand.

'WIERDSLEY DAUBERY' (pseydonym of James HEARN)

14. Poster advertising Pygmalion and Galatea and The Burglar and the Judge at the New Theatre, Oxford, June 7th, 8th, and 9th, 1895.

Signed Wierdsley Daubery.
Line-block and letterpress.
29½ x 18½ E.404-1921
Victoria and Albert Museum.

Coll. Mrs. J. T. Clarke (donor).

Repr. J. L. Sponsel, Das Moderne Plakat, Dresden, 1897, p. 160.

Henri REIDEL after Umberto BRUNELLESCHI (1879-)

15. Florindo. One of twelve plates to illustrate Les Marques et les personnages de la comédie italienne expliqués par Gerard d'Houville et interprétés par Brunelleschi en douze estampes colorées, Paris, 1914. Engraved with title and artists' names etc.
Engraving, coloured by hand. 10⅜ x 13
Victoria and Albert Museum Library.

Brunelleschi was born in Tuscany but established himself in Paris in the early part of the present century, with a taste for 18th century galanteries and for comedia del arte subjects. The appearance of this print, for which the engraver of course was partly responsible, is an example of dandified stylisation, traceable to Beardsley rather than to any of the art of the 17th or 18th centuries.

Sidney H. SIME (1867-1941)

16. Design for a menu card for the Yorick club. A skeleton-like figure in clown's dress making up at a dressing table.
Signed and dated S. H. Sime 1899. Inscribed within the design Yorick (caps).
Indian ink. 10⅛ x 7 E.1381-1948
Victoria and Albert Museum.

Coll. H. H. Harrod (Bequest).

See Note to No. 19.

Ronald E. BALFOUR

17. Pas Fantastique. Drawing for an unidentified illustration. On the back a slight pencil sketch of a faun etc, c.1910.
Signed with monogram R E B.
Indian ink, body-colour and gold. E.15-1948
10¼ x 7⅛
Victoria and Albert Museum.

Coll. H. H. Harrod (Bequest).

A water-colour design for the costume of Miss Anna May Wong in the film 'Java Head', produced in 1943, was presented in that year to the Museum by the artist. The three candles so often used symbolically or decoratively by Beardsley are borrowed here by Balfour and magnified to an enormous scale.

Edgar WILSON (working c.1895-c.1910)

18. Drawing for the cover of *The Butterfly*, 1899.
Signed Edgar Wilson.
Indian ink over pencil. 12 x 8½ E.2992-1913
Victoria and Albert Museum.

Coll. R. Leicester Harmsworth (donor).

Exh. Loan Exhibition of Modern Illustration, Victoria and Albert Museum, 1900.

Edgar Wilson was a designer and illustrator of considerable merit who seems to have escaped being recorded in dictionaries of artists. This design shows awareness of Beardsley in many of the details but has also an original quality.

Sidney H. SIME (1867-1941)

19. The Felon Flower. Drawing for an illustration to 'The Legend of the Mandrake', published in *Eureka*, September, 1897.
Signed S. H. Sime.

Indian ink. 14¼ x 9⅞ E.896-1920
Victoria and Albert Museum.

Coll. Claude D. Rotch (donor).

Sime used all the Beardsley mannerisms of the middle and *Rape of the Lock* periods (1893-6) and developed them with great skill. His subjects were usually both humorous and macabre, at the same time.

Christophe Karel Henri de NERÉE TOT BABBERICH (1880-1909)

20. Yvette Guilbert. Portrait idéalisé.
Water-colour and gold. 24⅞ x 17 5/16
Lent by the Citroen Collection, Amsterdam.

Nerée tot Babberich was a dilettante Dutch artist whose drawings in an *art nouveau* style show interesting developments of the Beardsley manner of the middle period (1893-95).

Yvette Guilbert, here idealised, was the celebrated French *diseuse* (1869-1944), many of whose songs were written for her by Aristide Bruant. Both were immortalised in posters by Toulouse-Lautrec.

Alan Elsden ODLE (worked c.1920-d.1948)

21. The Cuckold. Drawing for illustration to Rabelais.
Inscribed in pencil No.8. The Cuckold. Rabelais.
Indian ink. 18 x 14⅛ E.1091-1948
Victoria and Albert Museum.

Coll. H. H. Harrod (Bequest).

This figure clearly emerged from a memory of the many dwarfs in Beardsley's drawings, such as the one at the bottom right of 'The Toilet of Helen' (*The Savoy*, No.1, January, 1896) or at the bottom left in 'The Stomach Dance' (*Salome*), or the one in the centre of 'The Repentance of Mrs. ....'

(*The Yellow Book*, Vol.IV, January, 1895, pl.XV). Odle's subjects were usually developed from the kind of fantasmagoria Beardsley represented in his 'Cave of Spleen' (*The Rape of the Lock*).

Franz von BAYROS (1866-1934)

22. Drawing intended for the title-page of *Im Reiche des Eros*. Early 20th century.
Signed F. Bayros. *Inscribed with title*.
Indian ink over pencil. 16⅞ x 12⅞ E.427-1964
Victoria and Albert Museum.

Bayros was an Austrian marquis, born in Zagreb of a Spanish mother and a German father. He made his name in the 1900's as an illustrator and designer of Book-plates in the Beardsley manner. In this particular drawing the Beardsley element is overpowered by Secessionist-style symbolism.

Paul KLEE (1879-1940)

23. Greiser Phonix. Senile Phoenix.
Inscribed with title and (Inv:9.) P.K. Bern Marz 05, *and in pencil beneath the plate* 5/30 Paul Klee 1905-36.
Etching. 10 11/16 x 7 13/16 E.3011-1938
Victoria and Albert Museum.

Klee made several etchings in this manner and in the same satirical vein during the period 1904-5. Beardsley's influence on the Jugendstil was enormous, and Klee, who in 1905 had scarcely freed himself from that phase of German art, reflects it distantly in the etching.

'Leon Nikolaievitch BAKST' (pseudonym for Lev Samoilovitch Rosenberg) (1866-1924)

24. Columbine. Design for the costume of Columbine in the ballet *The Sleeping Princess*, first produced by Diaghilev on 2nd November, 1921, at the Alhambra Theatre, London.

Signed Bakst 1921.
Pencil, water-colour and gold E.1108-1922
11¾ x 8¾
Victoria and Albert Museum.

Bakst, the best-remembered of the designers for Diaghilev's Russian Ballet, seems to have learnt a lot from the study of Beardsley's works. The distortion of the brown and black lozenges on the costume, to give an impression of swaying movement and folds, has its precedent in the style of the lozenges in the costume of the harlequin in Beardsley's 'The Scarlet Pastorale' (The London Year Book, 1898).

Marcus Michael Douglas BEHMER (1879-)

25. A grotesque skeleton, wearing a crown; on the right an empty panel. Drawing for illustration on p. 6, Volume 5, Simplicissimus, 1900.
Signed within the design with monogram and below the design Marcus Behmer. 99.
Inscribed in pencil on the back Simpel.
Numbered 549.
Lithograph, with additional colour by hand. 11⅞ x 15¼ E.429-1964
Victoria and Albert Museum.

Coll. Fritz Wärndorfer; Dr. Hans Ankwicz von Kleehofen, Vienna.

Ethel REED (1876-)

26. FOLLY or SAINTLINESS by Jose Echegaray.
American poster, c. 1895.
Signed Ethel Reed.
Colour lithograph. 19⅛ x 11⅞ E.54-1925
Victoria and Albert Museum.

Coll. H. L. Sparks (donor).

Repr. Posters in Miniature, John Lane, London, and R. H. Russell & Son, New York,

1896. The Poster, Vol.I, November, 1898, p.202.

William H. BRADLEY (1868-)

27. Poster advertising 'Victor Bicycles' manufactured by Overman Wheel Co.
Signed Bradley.
Colour lithograph. 27 x 40⅞ E.414-1921
Victoria and Albert Museum.

Coll. Mrs. J. T. Clarke (donor).

See Note to No. 30.

Frank HAZENPFLUG (born 1873)

28. The Chap Book. American poster, c.1895.
Signed with monogram FH.
Colour lithograph. 20⅝ x 14 E.57-1925
Victoria and Albert Museum.

Coll. H. L. Sparks (donor).

William H. BRADLEY (born 1868)

29. Front cover of War is Kind [Poems] by Stephen Crane. Published by Frederick A. Stokes Co., New York, 1899. 8vo.
Line-block on grey paper.
Victoria and Albert Museum Library.

See note to No. 30.

William H. BRADLEY (born 1868)

30. Frontispiece and title-page to Fringilla, or Tales in Verse by Richard Doddridge Blackmore, published by Burrow Brothers Co., Cleveland, 1895. 8vo. Edition of 600 copies.
Line-block, printed in black and red.
Victoria and Albert Museum Library.

Born in Boston, Mass., Will Bradley became Art director of Collier's Magazine, Metropolitan and The Century. Illustrated works include Peter Poodle, Toy Maker to the King, 1906; The Wonderbox Stories, 1916; Launcelot & the Ladies, 1927.

More than any other artist in the U.S.A. Bradley was influenced by Beardsley's work of the middle period (1893-5).

William H. BRADLEY (born 1868)

31. Front cover and spine of The Romance of Zion Chapel by Richard Le Gallienne. Published by John Lane, London and New York, 1898. 8vo. Black cloth stamped in gold.
Lent by Dr. Ian Fletcher.

See note to No. 30.

Patten WILSON (born 1868)

32. God's Failures. [Short stories], by J. S. Fletcher. Published by John Lane, London and New York, 1897. First edition, uncut, 8vo. Open at title-page designed by Patten Wilson.
Lent by Dr. Ian Fletcher.

No. XXXII in the Keynotes series. Beardsley designed the covers, titles and some of the spines for Nos. I-XXI and the cover and title for No. XXIII. These details in the remainder of the 34 volumes were designed by Patten Wilson after Beardsley's continuous employment by John Lane ceased in 1895. Patten Wilson (1686-1928) was then technical adviser to The Bodley Head, responsible for printing and reproductions, and after Beardsley's dismissal from the art editorship of The Yellow Book he supervised the reproductions in this periodical. Fletcher was a journalist and man-of-letters whose favourite subject was the rural life of Yorkshire.

William Brown MacDOUGALL (died 1936)

33. Front cover of The Book of Ruth, pictured and designed by W. B. MacDougall with an introduction by Ernest Rhys. Published by J. M. Dent & Co., London; Dodd, Mead & Co., New York, 1896. 4to.
Buckram stamped in gold.
Victoria and Albert Museum Library.

Other works illustrated by MacDougall include Rubáiyát of Omar Khayyám, 1898, and Rossetti's The Blessed Damozel, 1898.

Laurence HOUSMAN (1865-1959)

34. Title-page of The End of Elfintown by Jane Barlow, published by MacMillan & Co., London, 1894. 8vo.
Line-block and letterpress.
Victoria and Albert Museum Library.

Laurence Housman, writer, illustrator and designer of bookplates and bindings, first illustrated George Meredith's Jump to Glory Jane in 1890. His talent for fantasy emerged in Weird Tales from Northern Seas by Jonas Lie, 1893, and Goblin Market by Christina Rossetti, 1893. His own A Farm in Fairyland was published in the same year as the present volume.

William STRANG (1851-1921)

35. Illustration in The Surprising Adventures of Baron Munchausen. With an introduction by T. Seccombe. Lawrence and Bullen, London, 1895, p. 95 . 8vo.
Line-block.
Victoria and Albert Museum Library.

William Strang, the Scottish painter and engraver, was one of the contributors to later volumes of The Yellow Book chosen by John Lane. Works illustrated by him include Lucian's True History, 1894; Milton's Paradise Lost, 1896; and Walton's The Compleat Angler, 1902.

Austin Osman SPARE (1888-1956)

36. Illustration in Behind the Veil by Ethel Rolt Wheeler. Published by David Nutt, London, 1906, p.42. 4to. Edition of 500 copies.
Line-block.
Victoria and Albert Museum Library.

Trained at Lambeth and the Royal College of Art, Spare's illustrated work included Earth. Inferno, 1905 and A Book of Satyrs, 1909. He later became Editor of Form and The Golden Hind (see No. 66).

Edwin A. NORBURY

37. Illustration in The Arabian Nights Entertainments. Published by George Newnes Ltd., London, 1899, p.322. 4to.
Line-block.
Victoria and Albert Museum Library.

Norbury also illustrated Ernest Young's The Kingdom of the Yellow Robe, 1898.

Gardner C. TEALL

38. Contents page in The Quartier Latin, Vol. III, No. 14, London, September, 1897. 8vo.
Line-block and letterpress, printed in black and red.
Victoria and Albert Museum Library.

Alan Elsden ODLE (worked c.1920-d.1948)

39. Head-piece to "The second mime: The Pandar" in The Mimiambs of Herondas, translated by Jack Lindsay decorated by Alan Odle with a foreword by Brian Penton. Printed for subscribers to The Fanfrolico Press, London 1926 . 375 copies. 4to.
Line-block.
Victoria and Albert Museum Library.

Alan Odle, illustrator of the grotesque, studied at the Sidney Cooper School of Art, Canterbury, and St. John's Wood Art Schools. He illustrated Voltaire's Candide 1922 , and was a contributor to The Golden Hind. His style in essentials seems to have been derived from Beardsley's design 'The Cave of Spleen', published in The Rape of the Lock (1896). See No. 21 in present exhibition.

Harry CLARKE (born 1890)

40. Illustration in Fairy Tales by Hans Christian Anderson. Published by G. G. Harrap & Co., London 1916 , facing p.10. 8vo.
Line-block.
Victoria and Albert Museum Library.

Other works illustrated by Clarke include Poe's Tales of Mystery ... 1919, The Fairy Tales of Charles Perrault, 1922, and Goethe's Faust, 1925.

John Archibald AUSTEN (1886-1948)

41. Endpapers in The Adventures of Harlequin by Francis Bickley. Published by Selwyn & Blount Ltd., London, 1923. 8vo.
Colour line-block.
Victoria and Albert Museum Library.

Austen, illustrator and wood-engraver, also illustrated Flaubert's Madame Bovary, 1928, Defoe's Moll Flanders, 1929, and The Frogs of Aristophanes, 1937. In earlier years Austen had been an overt Beardsley pasticheur. Here he is shown as having moved with the times by introducing a stiff stylisation based upon the semi-cubist vogue of the 1920's. The Beardsley tradition is still evident, however.

William Thomas HORTON (1864-1919)

42. Front cover of A Book of Images, drawn by W. T. Horton & introduced by W. B. Yeats.

Published by the Unicorn Press, London, 1898.
No.2 of the "Unicorn Quartos". 4to.
Stamped in black on yellow cloth.
Victoria and Albert Museum Library.

Lit. Roger Ingpen *William Thomas Horton* ... London, 1929.

Horton was a schoolmate of Beardsley's at Brighton Grammar School, and in writing to Leonard Smithers (see R. A. Walker, ed., *Letters from Aubrey Beardsley to Leonard Smithers*, London, 1937, Letter X) Beardsley agreed that Horton has a "sort of a kind of talent". Drawings by him were published in *The Savoy*, Vol.4, August, 1896.

Eric GILL, A.R.A., R.D.I. (1882-1940)

43. Dress, 1920. Plate 44 in *Engravings by Eric Gill* with a preface by the artist, published by Douglas Cleverdon, Bristol, 1929. 4to. Illustration to *Dress*, Welfare Handbook No.7, by the artist, St. Dominic's Press, 1921. After a drawing by Edward Sullivan for *A Modern Utopia* by H. G. Wells.
Wood-engraving. 3¾ x 3⅛
Victoria and Albert Museum Library.

Cat. J. F. Physick, The Engraved Work of Eric Gill, London, H.M.S.O., 1963, No.186.

Arthur RACKHAM, R.S.W. (1867-1939)

44. 'The Kensington Gardens are in London, where the King lives'. Plate 1 in *Peter Pan in Kensington Gardens* by J. M. Barrie. Published by Hodder & Stoughton, London, 1906. 4to.
Colour half-tone.
Victoria and Albert Museum Library.

Lit. Derek Hudson, *Arthur Rackham: His Life and Work*, London, 1960, pp.61-68, 167.

Arthur Rackham studied in evening classes at the Lambeth School of Art. He began by making conventional drawings for periodicals such as Pall Mall Budget, Cassell's Magazine and The Graphic. During the 90's he developed as an illustrator of the fantastic, studying Durer and Altdorfer but also assimilating qualities from Cruikshank, Doyle, A. B. Houghton and Beardsley.

Works illustrated by him in the 1900's include The Ingoldsby Legends, 1907; Grimm's Fairy Tales and A Midsummer Night's Dream, 1908.

Harry CLARKE (born 1890)

45. "They swarmed upon me in ever accumulating heaps". Illustration to 'The Pit and the Pendulum' in Edgar Allan Poe's Tales of Mystery and Imagination, published by George G. Harrap & Co. Ltd., London; Brentano's, New York, 1923, facing p.260. 8vo.
Line-block.
Victoria and Albert Museum Library.

See Note to No.40.

'ALASTAIR' (pseudonym of Hans Henning VOIGHT)

46. "O tell me, were you standing by when Isis to Osiris knelt?" Illustration facing page 12 in The Sphinx by Oscar Wilde illustrated and decorated by Alastair. Published by John Lane, London and New York, 1920. 4to.
Colour lithograph.
Victoria and Albert Museum Library.

The first edition of The Sphinx, illustrated by Charles Ricketts was published by Elkin Mathews in 1894 (Books of the "Nineties", 871).

'ALASTAIR' (pseudonym of Hans Henning VOIGHT)

47. 'Skirt Dance'. One of a series of seven costume designs for Frank Wedekind's play Erdgeist, 1895,

illustrated in Forty-Three Drawings by Alastair. With a note of exclamation by Robert Ross. Published by John Lane, London and New York, and by Bell and Cockburn, Toronto, 1914, plate 43. No. 95 of 500 copies. 4to.
Collotype.
Victoria and Albert Museum Library.

'Alastair' also illustrated Walter Pater's Sebastian van Storck, 1927; Abbe Prevost's Manon Lescaut, 1928; and Choderlos De Laclos' Dangerous Acquaintances, 1933.

The plays of Frank Wedekind (1864-1918), dramatist and actor, forcefully express the conflict between the sexual freedom of the individual and bourgeois morality.

ANONYMOUS

48. Forgery of the cover design as by Aubrey Beardsley for the Savoy, No. 8.
Indian ink. $8^{13}/16 \times 6^{9}/16$
Lent by Mr. W. G. Good.

Note: by W. G. Good. The drawing is accompanied by a pencil note: "The drawing by Beardsley was given to Leonard Smithers - who presented it to me shortly before his death. Alfred Cooper." Cooper traded as 'Wright and Jones', booksellers, and took part in the issue of a number of Smithers's piracies of Wilde (see Stuart Mason, Bibliography of Oscar Wilde (1914), No. 599. See also Nos.496 and 535 in the present exhibition).

'ALASTAIR' (pseudonym of Hans Henning VOIGHT), Attributed to

49. 'Count Fanny's Nuptials: Being the Story of a Courtship'. By Simon Arrow (pseud.). In the style of Beardsley's Venus and Tannhauser. Illustrated by seven plates in black and white. Printed for private circulation (not numbered)

and published by G. G. Hope-Johnstone. 4to.
1907. Open at plate facing p.20.
Line-block.
Lent by Reading University Library.

The authorship of this pastiche in the style of Beardsley's unfinished novel has been attributed to Ronald Firbank. However a copy was offered for sale in a catalogue issued by R. A. Brimmell of Hastings in 1965 and this copy was described as containing an inscription from the author signed G. H. J., in other words by Hope-Johnstone, who is stated in the book to be responsible for printing and publishing it (information from Mr. Paul Grinke).

The text follows the innuendo manner of Venus and Tannhäuser only too closely. "On the contrary he (Count Fanny) complimented Moll upon the courageous chemistry of her hair and the unblenchable suavity of her manner, and whispered some astonishing passage into Mrs. Birchman's ear which sent her into fits of laughter".

Forgeries in the manner of Aubrey BEARDSLEY

50. Fifty Drawings by Aubrey Beardsley (sic).
Selected from the collection owned by Mr. H. S. Nichols. Published (500 copies) for subscribers only. H. S. Nichols, New York, 1920. Open at plate with portrait of Oscar Wilde.
Line-block. 7¼ x 5½
Lent by Mr. W. G. Good.

Cat. Gallatin Appendix Two; Princeton p.31.

All these drawings were forgeries and denounced as such by Lewis Hind in an article in The New York Post. H. S. Nichols (see No602) was at one time a friend and partner of Leonard Smithers whom he survived, having formerly run a stationer's, printer's and publisher's business at various London addresses.

Aubrey BEARDSLEY (1872-1898)

51. The Stomach Dance. Plate XI from A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde, published by John Lane, London, N.D. (1907)
Line-block 8¼ x 6⅜
Lent by Mr. Brian Reade.

Cat. See Vallance 86 (VII); Gallatin 885.

In the first issue the plates were unnumbered.

See also the Salome screen in Room 72 for another example of this print with the rest of the series. It is placed here beside a copy of it made by F. M. S. Blight. (No. 53).

(Edward Henry) Gordon CRAIG, C.H., R.D.I. (1872-)

52. Half-figure of a woman clothed in black. Drawing in the style of Aubrey Beardsley.
Signed with monogram EGC. Inscribed In imitation of AB. London.
Indian ink. 5 x 3⅞ E.942-1959
Victoria and Albert Museum.

Coll. James Laver, C.B.E. (donor).

Gordon Craig was an acquaintance of Beardsley and his earlier graphic work was influenced by that of Beardsley's middle period (1893-5).

F. M. S. BLIGHT (still working in 1956)

53. The Dance. Copy of Beardsley's 'The Stomach Dance' in the series illustrating Oscar Wilde's Salome.
Signed FMB. 1950.
Indian ink. 10⅞ x 7¾
Lent by Mr. W. G. Good.

This drawing is placed for comparison beside an example of a line block from Beardsley's drawing of 'The Stomach Dance'. (see No. 51). Blight's copies were not intended to deceive, but it appears his signature may have been removed from some of them by unscrupulous persons.

DT (monogram)

54. Lost Chords - Some Emotions without Morals. By Arthur Rickett. Published by A.D. Innes & Co., London, 1895. 8vo. Cover design with monogram DT. Title-page with same design but no monogram.
Lent by Dr. Ian Fletcher.

A collection of skits, including some of George Egerton's Keynotes (1893), the cover and title-page of which by Beardsley (see No.   in present exhibition) are here humorously parodied.

Arthur Rickett was a man of letters who wrote several novels (some in collaboration with Patrick Leyton and with Ernest Short), books of recollections and parodies. His last published book apparently was Portraits and Personalities, London, 1937 (see B.M. General Catalogue of Printed Books, 1963).

John Archibald AUSTEN (1886-1948)

55. 'Cloe'. Illustration facing p. 196 in Rogues in Porcelain. A miscellany of 18th century poems compiled and decorated by John Austen. Published by Chapman & Hall, London, 1924. 8vo.
Colour line-block.
Victoria and Albert Museum Library.

See note to No.41 in the present exhibition.

An example of how Austen, who in his earlier days was a devoted Beardsley admirer, adapted the dotted manner of The Rape of the Lock to coloured illustration.

'Awfly WEIRDLEY' (pseudonym of Charles ROBINSON, R.I.) (1879-1937)

56. Cover of Christmas Dreams, published by Marcus Ward & Co. Ltd., London. n.d. The design is black on yellow card threaded with black and yellow ribbons. 8vo.
Line-block.
Lent by the Brighton Grammar School.

Charles Robinson, trained at the Royal Academy Schools, was a prolific illustrator of children's books. He also designed a series of menu cards, programmes etc. in the Beardsleyesque manner for the firm of Marcus Ward.

William STRANG, R.A. (1859-1921)

57. Cover of Sinbad the Sailor and Ali Baba ... illustrated by William Strang and J. B. Clark. Published by Lawrence and Bullen, London, 1896. 8vo.
Stamped in black on light buff cloth.
Victoria and Albert Museum Library.

See note to No. 35.

Mabel DEARMER (1872-1915)

58. Illustration prefixed to 'The Soft Hearted Prince' in Wymps and other Fairy Tales, by Evelyn Sharp. Published by John Lane, London and New York, 1897. 8vo.
Colour line-block.
Victoria and Albert Museum Library.

Evelyn Sharp was a noted feminist and was author of At the Relton Arms, (1895) in the 'Keynotes' series.

ANONYMOUS

59. Ecstasy. A Study of Happiness. Translated by A. Teixeira de Mattos and John Gray.

H. Henry & Co., publishers, London, 1897.
Second edition, in Random series, 8vo.
Lent by Mr. Brian Reade.

The style of the art nouveau covers of the Random series owed something to Beardsley.

Louis Marie Anne Couperus was a leading Dutch man-of-letters during the 'Nineties and until well after the 1914 War.

Alexander Louis Teixeira de Mattos (1865-1921) was of mixed Portuguese-French, Dutch and English origin. He lived and worked most of his life in England, as a journalist and translator. In 1900 he married Lily Wilde, William Wilde's (Oscar Wilde's brother's) widow. While he might be described as a friend of Beardsley, John Gray counted as a close friend, whose Silverpoints (1893) was one of the most distinguished collections of Decadent verse (see also No. 592 in the present exhibition).

Kay NIELSEN (1886-1957)

60. "I have had such a terrible dream', she declared ... Illustration facing p. 100 of In Powder & Crinoline ... Fairy Tales retold by Sir Arthur Quiller-Couch. Published by Hodder & Stoughton, London 1913 . 4to.
Colour half-tone.
Victoria and Albert Museum Library.

Kay Nielsen, born in Copenhagen, was a pupil of L. Find and studied at the Academie Julian, Paris. He worked in London 1911-1916. Painter, illustrator, designer for the theatre, actor and director, he died in Hollywood in 1957.

Will MEIN

61. Frontispiece to 'The Passing of Lilith', facing title-page in Hidden Witchery by Nigel Tourneur.

Collection of stories "Decorated by Will Mein".
Published by Leonard Smithers, London, 1898.
8vo.
Line-block.
Lent by Dr. Ian Fletcher.

George PLANK

62. "Aunt Georgie". Illustration facing p.40 in The Freaks of Mayfair by E. F. Benson, published by T. N. Foulis, London, Edinburgh & Boston. 1916. First edition. 8vo.
Line-block.
Lent by Mr. Brian Reade.

Edmund DULAC (1882-1953)

63. The Princess of Dergabar. Plate 46 in Stories from The Arabian Nights. Retold by Laurence Housman. With drawings by Edmund Dulac. Published by Hodder & Stoughton, London, 1907. 4to. No.42 of edition of 350, signed by the artist. Also inscribed by the artist on the fly-leaf with Christmas greetings to his grandchild.
Colour half-tone.
Lent by Mrs. Lionel Lambourne.

Dulac, painter, illustrator and designer for the theatre, was born in Toulouse, studied at the Art School there and at the Academie Julian, Paris, settled in London and became a British subject. He based his style largely on the later works of Beardsley and on Rackham and Japanese prints.

Books of this period illustrated by Dulac include The Rubaiyat of Omar Khayyam, 1909; M. M. Stawell's Fairies I have met ... 1907; Shakespeare's Tempest, 1908; and Poe's The Bells, and other poems, 1912. His illustrations were also used by publishers in Germany.

ANONYMOUS

64. Endpapers, showing peacocks, in The Venture. Edited by Laurence Housman and W. Somerset Maughan, No.1, London, 1903. 8vo.
Line-block, printed in blue-green.
Victoria and Albert Museum Library.

Norah McGUINNESS

65. 'Faustine'. Reproduction of a pen drawing in The Golden Hind, Vol.2, No.8, London, July 1924, p.48. 4to.
Line-block.
Victoria and Albert Museum Library.

The Irish water-colourist and illustrator Norah McGuinness studied at the Dublin and Chelsea Schools of Art. Works illustrated by her include Sterne's Sentimental Journey, 1926; W. B. Yeats' Stories of Red Hanrahan, 1927.

Guy Pierre FAUCONNET (1882-1920)

66. Illustration to 'Form and Substance' by Charles Marriott in Form, Vol.I, No.2, London and New York, April 1917, p.6. Fol.
Line-block.
Victoria and Albert Museum Library.

Fauconnet, a pupil of J. P. Laurens and Benjamin Constant, was a painter, etcher, decorator and designer for the theatre. He worked in London during the First World War as a miniaturist and book illustrator. Some of his illustrations appeared in La Gazette du bon ton in 1914 and 1920.

Austin Osman SPARE (1888-1956)

67. Reproductions of pen drawings for book-plates in The Golden Hind, Vol.I, No.4, London, July 1923. Fol.

Photo-lithograph.
Victoria and Albert Museum Library.

One of the book-plate designs is for Pickford Waller, who possessed a collection of drawings by Beardsley, some of which were sold at Messrs. Christie, 12 November, 1965.

Karel DOUDELET (born 1861)

68. Illustration in De Vlaamse School, Antwerp, 1897, p. 191 . 4to.
Line-block.
Victoria and Albert Museum Library.

Karel COLLENS (1869-1901)

69. Half-title to De Scalden XVe Jaarboek, Antwerp, January, 1914.
Line-block and letterpress, printed in light brown, black and red.
Victoria and Albert Museum Library.

Collens was born in Antwerp, made drawings for periodicals; later in life he turned to painting.

GECH

70. Vignette on the back cover of Blanco y Negro, Number 454, Madrid, 13 January, 1900. 4to.
Signed and dated Gech 99.
Colour line-block.
Victoria and Albert Museum Library.

Julius FRANKE (Printer)

71. Radlerei'. Published by the Wiener Radfahr-Club Kunstlerhaus, Vienna. c.1897. 4to.
Front cover stamped in black and gold on brown and green papers.
Victoria and Albert Museum Library.

Emil PREETORIUS (born 1883)

72. Illustration in Peter Schlemihl's wundersame Geschichte by L. C. A. de Chamisso de Boucourt, Leipzig, 1918 . 8vo.
Colour lithograph.
Victoria and Albert Museum Library.

Emil Preetorius, born in Mainz later settled in Munich, was a contributor to Simplicissimus and Jugend. His work includes designs for the theatre and posters. He was an avowed follower of Beardsley and the illustration here seems to have affinities (conscious or unconscious) with Beardslev's frontispiece to An Evil Motherhood (see No.432 in present exhibition).

Jean de BOSSCHERE (born 1881)

73. Illustration in The Love Books of Ovid, translated by J. Lewis May, London, 1925, facing p.214. 8vo.
Dated Rome 1924.
Line-block.
Victoria and Albert Museum Library.

The Belgian illustrator and writer Jean de Bosschere worked also in France, Italy and England. He illustrated his own Essai sur la Dialectique du Dessin, c.1922, and works by Apuleius, Boccaccio, Rabelais, Flaubert, Baudelaire, Pierre Louys and Oscar Wilde.

Attila AIGLON-SASSY (born 1880)

74. Book-plates illustrated in supplement to 'L'Ex-Libris en Hongrie et en Etranger' edited by Ladislas de Siklossy, in A Gyüjtö (Le Collectioneur), Nos. 6, 7, 8, Budapest, 1913. 4to.
Line-block printed in blue.
Victoria and Albert Museum Library.

Aiglon-Sassy, landscape and portrait-painter, studied in Budapest, Munich and at the Academie Julian in Paris; he settled in Budapest in 1907.

Ephraim Mose LILIEN (1874-1925)

75. Book-plates reproduced in Zeitschrift für Bücherfreunde, Vol.II, Leipzig, February 1902, pp. 444, 445. 4to.
Line-block.
Victoria and Albert Museum Library.

Lilien, born in Drohobycz (now Drogobych, U.S.S.R.) studied briefly at the Art School in Cracow, but was largely self-taught. Most of his work shows the influence of Mucha, and often that of Beardsley's middle period (1893-5).

Thomas Theodor HEINE (1867-1948)

76. Der sudafrikanische Riesen-Kater. Illustration on the cover of Simplicissimus, 4th year, No.40, 1900.
Colour line-block.
Victoria and Albert Museum Library.

See note to No.77 in the present exhibition.

Thomas Theodor HEINE (1867-1948)

77. Illustrations to 'Truppenrevue' by Anna Croissant-Rust in Pan, Vol.I, Berlin, 1895, pp. 60, 61. Fol.
Line-block.
Victoria and Albert Museum Library.

Heine was born in Leipzig and studied painting at the Academy at Dusseldorf and with Lenbach at Munich. He was a contributor to Fliegenden Blätter and Jugend, and was one of the founders of the satirical weekly Simplicissimus; the red bulldog on the binding was his design. He was an avowed admirer of Beardsley's drawings, and the source of inspiration for the illustration on the left here appears to have been Le Morte Darthur (1893-4).

Carl STRATHMANN (1866-1939)

78. Illustration in Jugend, No.5, Munich, 29 January 1898, p. 76. 4to.
Line-block, printed in black and ochre.
Victoria and Albert Museum Library.

Strathmann was born in Dusseldorf of an English mother, studied painting at the Academy there and at Weimar, and became a member of the Berlin Secession. He was a contributor to Fliegenden Blätter and Jugend. He was much influenced by Japanese prints.

Walther CASPARI (1869-1913)

79. Humorous illustration in Jugend, Vol. I, No.5, Munich, 29 January 1900, p. 82 . 4to.
Colour line-block.
Victoria and Albert Museum Library.

Caspari was a painter, lithographer and designer of book-plates, posters and title-pages, trained in Munich, Leipzig and Weimar.

G. ZOLOTOV

80. Headpiece to 'Zadachi Grafiki' (Problems of Illustration) by Alexandre Benois in Iskusstvo i pechatnoe dyelo (Art and Printing), Nos. 2-3, February-March 1910, p. 41. (Kiev printed). 4to.
Line-block.
Victoria and Albert Museum Library.

The design of the headpiece shows a strain of Beardsley's manner in, for example, The Pierrot of the Minute (1897).

V. P. BYELKIN

81. Illustration to 'Lyubovnaya Mechta Sovremennuikh Russkikh Khudozhnikov' (Love as depicted by contemporary Russian Artists) by N. N. Vrangel, in *Apollon*, No. 3, Saint Petersburg, December 1909, p. 41. 4to.
Signed in Russian V B.
Line-block.
Victoria and Albert Museum Library.

Mstislav DOBUJINSKY (1875-1957)

82. Frontispiece to *Mir Iskusstva*, 1904, reproduced in 'L'illustration Russe' by J. Tugenhold in *L'Art Decoratif*, No. 179, Paris, 5 September 1912, p. 135. 4to.
Half-tone block.
Victoria and Albert Museum Library.

Dobujinsky was born in Novgorod and studied in the Academies at St. Petersburg and Munich. He made a series of views of Russian and Western European cities and illustrated works by Pushkin and Dostoievsky. At the turn of the century he was a member of the 'Mir Iskusstva' group of artists and writers and a contributor to this review. Later he designed stage settings for Diaghilev's Ballets Russes. In his earlier work, of which an example is reproduced here, Dobujinsky adopted the dotted manner of Beardsley's *Rape of the Lock* and *The Pierrot of the Minute*.

ARCHWAY TO ROOM 73

Philip William MAY ('Phil May'), R.I. (1864-1903)

83. **Line-block mounted on wood (with impression pulled from it). New Year card from Mr. and Mrs. J.Y.W. MacAlister, c. 1898.**
Signed in the block Phil May.
Size of block 4¾ x 3½ **(Unregistered)**
Victoria and Albert Museum

This line-block and the neighbouring half-tone plate, with impressions taken from them, are shown to demonstrate the appearance of the media of the two main photo-processes of black-and-white reproduction during the 'Nineties.

Philip William MAY ('Phil May'), R.I. (1864-1903)

84. **Half-tone plate mounted on wood, with original impression taken from it as a Christmas card from Mr. and Mrs. J.Y.W. MacAlister, 20 Hanover Square, 1899.**
Signed in plate Phil May 99.
Size of plate 4 15/16 x 3⅞ **(Unregistered)**
Victoria and Albert Museum

The half-tone plate and the neighbouring line-block, with impressions taken from them, are shown to demonstrate the appearance of the media of the two main photo-processes of black-and-white reproduction during the 'Nineties.

ROOM 73

Aubrey BEARDSLEY (1872-1898)

85. **Self-portrait of the artist. Head and shoulders, full face. c. 1892.**
Indian ink. 9¾ x 3½
Lent by the British Museum.

Cat. Vallance 39; Gallatin 207.

Coll. Robert Ross (donor).

Repr. A Second Book of Fifty Drawings, Leonard Smithers. London, 1899, p. 13.

This represents Beardsley's own idea of his appearance probably in 1892. The features are softer than they were in reality and his narrow curved nose can scarcely be inferred from the drawing.

BEARDSLEY'S CHILDHOOD: HIS SISTER, MOTHER, FATHER AND GRANDPARENTS

86. Surgeon-Major William Pitt. Maternal grandfather of Aubrey Beardsley, leaning against a pedestal, three-quarter-length. From plate (3) on p. 98 of R. A. Walker, A Beardsley Miscellany, London, 1949.

87. Susan Pitt. Maternal grandmother of Aubrey Beardsley, leaning on a pedestal, three-quarter-length. From plate (4) on p. 98 of R. A. Walker, A Beardsley Miscellany, London, 1949.

88. Vincent Paul Beardsley. Father of Aubrey Beardsley. Head and shoulders vignetted. From plate (1) on p. 98 of R. A. Walker, A Beardsley Miscellany, London, 1949.

89. Ellen Agnus Beardsley. Mother of Aubrey Beardsley. Head and shoulders vignetted. From plate (2) on p. 98 of R. A. Walker, A Beardsley Miscellany, London, 1949.

90. Aubrey Vincent Beardsley on the lap of a nursemaid, who is sitting in a chair. From plate (1) on p. 97 of R. A. Walker A Beardsley Miscellany, London, 1949.

91. Aubrey (seated holding a cane) and Mabel Beardsley (standing, with right hand on rocking-horse). From plate (2) on p. 97 of R. A. Walker, A Beardsley Miscellany, London, 1949.

92. Aubrey Vincent Beardsley leaning against a table, with right hand alongside a toy locomotive. From plate (3) on p. 97 of R. A. Walker, A Beardsley Miscellany, London, 1949.

93. Aubrey Vincent Beardsley, three-quarter length, with right hand on the arm of a chair. From plate (4) on p. 97 of R. A. Walker, A Beardsley Miscellany, London, 1949.
Photographs. Average size (86, 87) 5¼ x 3⅝; (88-91) 4½ x 2 13/16.
Victoria and Albert Museum Library.

Lit. R. A. Walker, A Beardsley Miscellany, London, 1949, pp. 95-106.

Repr. All eight photographs have been taken from plates on pp. 97, 98 in R. A. Walker, A Beardsley Miscellany, London, 1949.

Beardsley's maternal grandfather (c. 1816-1887) was the son of a notable Brighton physician. He entered the Indian Medical Service and reached the rank of Surgeon-Major in 1859, when he retired. For serving in Burma (1852-3) and during the Indian Mutiny (1857-8) he received medals for these campaigns. Susan (Lambe) of a Scottish family, married William Pitt in India at the age of 18. She was a gifted amateur silhouettist.

Vincent Paul Beardsley (1840-1909) was descended from a line of Clerkenwell jewellers, but partly owing to inherited tuberculosis he never practised any skilled trade or profession, and in the early 1870s, after squandering a small fortune left to him by his maternal grandfather, he was destined for a time to find humble jobs in London brewing firms. In 1870 he had married Ellen (Pitt) after a brief acquaintance that began on Brighton pier. She was then 24 and he 31. His recklessness obliged her to earn a living by teaching French and giving piano lessons, mainly in London. Ellen's first child Mabel (1871-1916) was born in Brighton. Aubrey Vincent Beardsley was born a year later at 12 (now 31) Buckingham Road in the same town at the house of his maternal grandfather, the Surgeon-Major (see No. 94).

Both children were devoted to each other and to their mother, often helping the family budget in the holidays by singing or reciting, also in Aubrey's case, by designing little menu cards and other ephemera in the style of Kate Greenaway (see Nos. 97, 98). Aubrey Beardsley was sent to a kindergarten school in Brighton and in 1878 to a prep-school, Hamilton Lodge, Hurstpierpoint, Sussex, as a boarder (see letters at Nos. 99 to 101). He was transferred from there to a similar school at Epsom for a time about 1881: in 1884, while staying with his sister Mabel at the house of his maternal great-aunt, 21 Lower Rock Gardens, Brighton (see No. 95) he was sent as a day-boy to the Brighton Grammar School. In the following year he became a boarder there.

The birthplace of Aubrey BEARDSLEY (1872-1898)

94. Photograph of 31 Buckingham Road, Brighton, Sussex, 1965.
Photograph 8⅜ x 6⅛ (Unregistered)
Victoria and Albert Museum

Lit. R. A. Walker. Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. 2.
R. A. Walker. A Beardsley Miscellany, London, 1949, p. 103.

The house has a front door opening in West Hill Place. At the time of Beardsley's birth, in the room with the bay window on the top floor, the house belonged to his maternal grandfather, Surgeon-Major William Pitt, and was numbered 12. The number appears to have been changed about 1873 or 1874. A plaque on the left of the front door records Beardsley's birth.

Miss PITT'S (or Miss Lambe's) house, Brighton.

95. Photograph of 21 Lower Rock Gardens, Brighton, Sussex, 1965.
Photograph. 8¾ x 6 7/16 (Unregistered)
Victoria and Albert Museum

Lit. R. A. Walker. Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. 3.
R. A. Walker. A Beardsley Miscellany, London, 1949, p. 103.

From August 1884 until January 1885, when he became a boarder at Brighton Grammar School, Beardsley, with his sister Mabel, lived in the centre house shown here which belonged to his great-aunt. Formerly the house had iron railings instead of a wall along the pavement, and from the balcony floor upwards there was a continuous bow front. It was while they were here, according to his mother, that Beardsley began to compile a 'History of the Spanish Armada'. Together with his sister he found his chief interest in a very "High" church in Washington Street nearby (see R. A. Walker, A Beardsley Miscellany, London, 1949, p. 75). According to R. A. Walker, the great-aunt "was probably the aunt of their mother on her mother's side. In that case it would have been a Miss Lambe. If it was a sister of Mrs. Beardsley's father it would have been Miss Sarah Pitt." (A Beardsley Miscellany, p. 74)

Mabel BEARDSLEY (1871-1916)

96. Only sister of Aubrey Beardsley. Actress. Portrait, seated three-quarter-length. c. 1895. By Messrs. Alfred Ellis and Walery, 51, Baker Street, London.

Photograph mounted on card. 5⅜ x 4
Victoria and Albert Museum

This photograph shows Mabel Beardsley at the time when she was beginning her career as an actress. Before then she had spent a short time teaching at the Polytechnic School for Girls. Later she married George Bealby Wright, who survived her.

Aubrey BEARDSLEY (1872-1898)

97.
98. Original drawings (2) after illustrations by Kate Greenaway. Done by Beardsley at the age of eight.
Pen and crayon. 3½ x 2⅛; 2⅝ x 3¾
Lent by the National Gallery of Art, Rosenwald Collection, Washington.

A little girl holding a twig (vertical)
A small boy chasing a little girl outside a cottage (horizontal)

Coll. Hon. Thomas H.W. Pelham; Sir Edmund Gosse.

Repr. Not reproduced in Lane's Early, Late or Uncollected Work.

Two letters are hinged into the book with which these and 13 other drawings of the same kind have been bound. One letter is signed "Aubrey V. Beardsley", dated 1 February (1879?) from 2 Ashley Villas, and was received by Lady Henrietta Juliana Pelham to whom the drawings were sent. Beardsley says therein that the drawings are all copies from different books, some from a book sent him by Lady Henrietta Pelham. He continues "I often do little drawings from my own imagination but in doing figures the limbs are apt to be stiff and out of proportion and I can only get them right by copying". Then again, "I find it very difficult to be persevering but I think I am a little more so than I used to be. I am very fond of drawing and should very much like to make you anything for a Bazaar.... Mabel and I both send our love".

The second letter is from Sir Edmund Gosse dated 20 March 1928 from 17 Hanover Terrace, Regent's Park, N.W.1. It explains to an unrecorded recipient that the drawings are the earliest known to be by Beardsley that have been preserved; also that the Beardsleys being "in destitute circumstances" at the time, Lady Henrietta Pelham helped them and paid for Aubrey Beardsley's music lessons. She died in 1905, the drawings then passed to her nephew, the Hon. Thomas H. W. Pelham, who was Gosse's colleague for many years at the Board of Trade. He gave them to Gosse.

Aubrey BEARDSLEY (1872-1898)

99. Letter written to his father. n.d. (Hamilton Lodge, December, 1878) "I wish you a happy Christmas". He has made his father a book-mark (which is in the Gallatin Collection). With a drawing of holly. 3pp. Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 4.

Coll. A. E. Gallatin (donor).

These letters (Nos. 99-101) were written by Aubrey Beardsley during the years 1878 and 1879 when he was a boarder at HamiltonLodge, Hurstpierpoint, a preparatory school near Brighton.

Aubrey BEARDSLEY (1872-1898)

100. Letter written to his mother. Hamilton Lodge. October 1 (1879) "I hope you are quite well". He is quite well. 7 pp. Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 1.

Coll. A.E. Gallatin (donor).

See note to No. 99.

Aubrey BEARDSLEY (1872-1898)

101. Letter written to his sister. Hamilton Lodge, October 15 (1879). "Thank you for your letter." He describes his life at school. 6 pp.
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 2.

Coll. A. E. Gallatin (donor).

See note to No. 99.

Aubrey BEARDSLEY (1872-1898)

102. Original drawing illustrating Ibsen's Ghosts, Act I. In a scrap-book which belonged to the Beardsley family. c. 1890.
Pen and ink and pencil. 8 x 8½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 165; Princeton No. 10.

Coll. R. A. Walker; A. E. Gallatin (donor)

Repr. An Aubrey Beardsley Scrap-book, by Georges Derry (R. A. Walker), published by the author (London) 1920, frontispiece. Not reproduced in Lane's Early, Late or Uncollected work.

Sir Charles Blake COCHRAN (1872-1951)

103. C. B. Cochran, theatrical manager and producer, half-length, standing, full face, 1910. By the Hana Studios, 22 Bedford Street, Strand, London.
Photograph, mounted on card. 5⅝ x 3⅝
Lent by Messrs. Mander and Mitchenson

C. B. Cochran shared a study for a time with Beardsley at Brighton Grammar School. Together they took leading parts in plays and farces directed by the house-master A. W. King. Beardsley drafted several plays of his own composition, including a monologue entitled A Race for Wealth, and a farce called A Brown Study which was written after leaving school and produced by Cochran as part of the Old Boys' Conversazione held in the Pavilion at Brighton on 7 November, 1890, with Cochran himself in the part of Charles Brown (See No. 106).

Cochran left for the United States in 1891 with G. F. Scotson-Clark, another Brighton Grammar School contemporary (see No. 105) and here they both drifted into theatrical employment for a time. Soon after Beardsley's death in 1898 Cochran published an article on him in The Poster (see No. 106) recalling his wit, intellectual precocity and the "painfully delicate face, surmounted by his red hair - worn à la Bretonne ..."

Arthur William KING (1855-1922)

104. Obituary of Mr. A.W. King. Cutting from The Blackburn Times, November 18, 1922, with a reproduction of a portrait photograph.
Letterpress and half-tone. Size of column 20½ x 2½
Lent by the Brighton Grammar School.

King was the Science Master and Beardsley's house master at Brighton Grammar School. He fostered Beardsley's interest in Literature and Art, giving him the use of a sitting-room and the run of the Library. In 1889 he was appointed secretary of Blackburn Technical School (see Nos. 120, 124). Beardsley considered he was much indebted to King for his kindness and insight. "If I ever succeed", he wrote to him in 1891 after leaving school, "I feel that it is very very much owing to you. At a time when everybody snubbed me, you kept me in some sort of conceit with myself". (See A. W. King, An Aubrey

Beardsley Lecture, London, 1924, pp. 62, 63.) Master and ex-pupil kept in touch with each other until 1898.

George Frederick SCOTSON-CLARK (1872)

105. G.F. Scotson-Clark, actor, artist and writer, seated facing half left. Reproduction of a photograph by Miss Lucy Cooke in 'Art and the Music Halls', Unwin's Chap Book, London, 1899-1900, pp. 40-42.
Half-tone plate 3¾ x 2½
Victoria and Albert Museum Library.

Scotson-Clark was a friend of Beardsley's Brighton Grammar School days. He was the son of an accomplished musician, as the text of this article explains. Indeed it is unnecessary to repeat what can be read in the pages of Unwin's Chap Book, as shown. It might be added, however, that Beardsley was dead when Scotson-Clark returned to England in 1898. Between 1899 and 1927 he published several books, some on cookery.

Aubrey BEARDSLEY (1872-1898)

106. Programme of entertainments at the Conversazione held at the Royal Pavilion, Brighton, for the Brighton Grammar School Old Boys' Association, November 7th, 1890. Includes cast of an original Farce entitled- "A BROWN STUDY," By Aubrey V. Beardsly (sic).'
Letterpress in brown on light blue paper; size of sheet open 7 3/16 x 9¼.
Lent by Mr. and Mrs. Sacheverell Sitwell.

Cat. Passing reference to A BROWN STUDY in Gallatin, p. 106.

Lit. Charles B. Cochran, The Poster, August-September, 1898, "Aubrey Beardsley at School", p. 104.

R. A. Walker, A Beardsley Miscellany, London, 1949, p. 76.

As the programme indicates the part of Charles Brown (No. 1), in A Brown Study was played by Charles B. Cochran, who later became a well-known impresario and had been a schoolmate of Beardsley's at Brighton Grammar School. Cochran also produced the play. He recorded in his article in The Poster that he possessed the manuscript of A Brown Study along with other unpublished scripts by Beardsley, but these have not been traced. They included a monologue entitled A Race for Wealth.

Aubrey BEARDSLEY (1872-1898)

107. 'The Valiant'. A poem by Beardsley published in Past and Present, the magazine of the Brighton Grammar School, Vol. X, No. 2, June, 1885, pp. 45, 46. 4to.
Lent by the Brighton Grammar School.

Lit. Haldane MacFall, Aubrey Beardsley the Man and his Work, London, 1928, p. 5.

'The Valiant' was the first literary effort of Beardsley's ever to appear in print.

F. J. STRIDE

108. Portrait sketch of Aubrey Beardsley as "Schoolboy". Illustration on p. (3) of A. W. King's Prologue in the programme and words of the Brighton Grammar School's Christmas Entertainment at the Dome, 20 December, 1886, bound in Past and Present, the magazine of the Brighton Grammar School, Vol. XI, No. 7, February, 1887. 4to.
Lent by the Brighton Grammar School.

Lit. A. W. King, An Aubrey Beardsley Lecture, London, 1924, pp. 27, 28.

The Science Master and Senior House Master at Brighton Grammar School, A.W. King (1855-1922) relates (loc. cit.) that Beardsley's recitation "secured for him the loud applause of three thousand not uncritical people". The prologue in fact had been written especially for the occasion by King himself, and it was declaimed by Beardsley as a "Schoolboy" at the beginning of the entertainment. The features of some of the boys taking part, including those of Beardsley as the Schoolboy, were recorded in pen and ink drawings by the master F.J. Stride and afterwards reproduced as line-blocks in the text of the Christmas entertainment as recorded in this number of Past and Present.

Aubrey BEARDSLEY (1872-1898)

109. 'The Jubilee Cricket Analysis'. Humorous drawing reproduced in Past and Present, the magazine of the Brighton Grammar School, Vol. XII, No. 2, June 1887, pl. facing p. 48. 8vo.
Signed A.V. Beardsley.
Lent by the Brighton Grammar School.

Cat. See Vallance 9 and Gallatin 101.

Lit. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 26.

This assemblage of eleven sketches is notable as the earliest reproduction of the artist's work. He attended the Brighton Grammar School between 1884 and 1888.

Aubrey BEARDSLEY (1872-1898)

110. Illustrations (2 from a series of 11) to the comic opera The Pay of the Pied Piper, part of the Brighton Grammar School's Christmas entertainment at the Dome on 19 December 1888, on pp. 24, 25 of the programme and books of words bound in Past and Present, the magazine of the Brighton Grammar School, Vol. XIV, No. 1, February, 1889. 4to.

Line-blocks.
Lent by the Brighton Grammar School.

Cat. Vallance 12(II & III): Gallatin 126, 127; Princeton p. 21.

Lit. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 28.

Repr. C.B. Cochran, "Aubrey Beardsley at School" in The Poster, August-September, 1898, pp. 102, 103.

In this entertainment Beardsley appeared as Mercury in the prologue by A.W. King. In The Pay of the Pied Piper, written by Fred Edmonds and with music composed by C.T. West, he played the part of Herr Kirschwasser. He also designed the costumes for the opera. Gallatin (p. 20) states that this series of illustrations was reprinted in pamphlet form in 1898.

Aubrey BEARDSLEY (1872-1898)

111. 'Flavouring the apple tart'. Original drawing, a caricature of Mr. Marshall, Beardsley's headmaster at Brighton Grammar School. c. 1885-1889.
Pen and violet ink. 7¾ x 6¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 74 (Suppl.)

Repr. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 86.

Coll. A.W. King; Gabriel Wells, New York.

Aubrey BEARDSLEY (1872-1898)

112. 'La chymist'. Original drawing, a caricature of Mr. Marshall, Beardsley's headmaster at Brighton Grammar School. c. 1885-1889.
Pen and violet ink. 7¾ x 6¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 75 (Suppl.)

Repr. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 87.

Coll. A.W. King; Gabriel Wells, New York.

Aubrey BEARDSLEY (1872-1898)

113. 'La lecture'. Original drawing, a caricature of Mr. Marshall, Beardsley's headmaster at Brighton Grammar School. c. 1885-1889.
Pen and violet ink. 8 x 6¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 73 (Suppl.)

Repr. A.W. King, An Aubrey Beardsley Lecture, 1924, p. 85.

Coll. A.W. King; Gabriel Wells, New York.

Aubrey BEARDSLEY (1872-1898)

114. 'La discourse'. Original drawing, a caricature of Mr. Marshall, Beardsley's headmaster at Brighton Grammar School. c. 1885-1889.
Pen and violet ink. 8¼ x 6⅜
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 72 (Suppl.)

Repr. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 84.

Coll. A.W. King; Gabriel Wells, New York.

Aubrey BEARDSLEY (1872-1898)

115. Sketches (4 on 1 sheet) of violinists. Original drawings made at Brighton Grammar School. c. 1885-1889.
Pen and ink. Size of sheet $7\frac{3}{8}$ x $10\frac{3}{4}$
Lent by Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 84 (Suppl.)

Repr. A.W. King, An Aubrey Beardsley Lecture, London, 1924, p. 99.

Coll. A.W. King; Gabriel Wells, New York.

Guided by his mother, Beardsley acquired an early interest in music. In 1920 she recorded that "as a small boy he played Chopin as charmingly as anyone could wish". (R. A. Walker, A Beardsley Miscellany, London, 1949, p. 79). As a child he would not only recite but sing and give piano performances to friends and patrons of his mother. Throughout the remainder of his short life music was of paramount importance to him, not least the operas of Wagner, which had a strong effect upon his cultural development.

Aubrey BEARDSLEY (1872-1898)

116. 'A little chamber music'. Original drawing with a caricature of Mr. Marshall, Beardsley's headmaster at Brighton Grammar School. c. 1885-1889.

Pen and ink. Size of sheet $6\frac{1}{4}$ x $7\frac{3}{4}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference Gallatin 11-32; Princeton No. 76 (Suppl.)

Repr. A. W. King, *An Aubrey Beardsley Lecture*, London, 1924, p. 88.

Coll. A. W. King; Gabriel Wells, New York.

Aubrey BEARDSLEY (1872-1898)

117. The Cambridge Theatre of Varieties. Original drawing for a programme of a private theatrical performance given at the Beardsley home in London by Aubrey and Mabel Beardsley. 1888-89.
Pen and ink and wash. 7 x $4\frac{1}{2}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 119; Princeton No. 5.

Coll. Mrs. Ellen Agnus Beardsley; John Lane; A. E. Gallatin (donor).

The name of the pretence theatre for which this programme was designed was taken from the address of the Beardsley family at that time, 32 Cambridge Street, Pimlico, London. Not long afterwards they went to live at 59 Charlwood Street, also in Pimlico. In 1893 they moved to 114 Cambridge Street, which they left in 1895 after Beardsley's dismissal from the staff of *The Yellow Book*.

Aubrey BEARDSLEY (1872-1898)

118. Songs. Drawing for a programme of a private theatrical performance given at the Beardsley home in London by Aubrey and Mabel Beardsley. 1888-89.

Pen and ink, wash, with water-colour. 7 x 4½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 123; Princeton No. 9.

Coll. Mrs. Ellen Agnus Beardsley; John Lane; A.E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

119. The Jolly Mashers. Drawing for a programme of a private theatrical performance given at the Beardsley home in London by Aubrey and Mabel Beardsley. 1888-89.
Pen and ink and wash. 7 x 4½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 121; Princeton No. 7.

Coll. Mrs. Ellen Agnus Beardsley; John Lane; A.E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

120. Hamlet Patris Manem Sequitur. From a pencil drawing by Beardsley. Frontispiece to *The Bee, The Magazine of the Blackburn Technical School*, Vol. 2, Part 2, November, 1891. 4to.
Lithograph printed in sanguine. 7⅝ x 3½
Lent by the Brighton Grammar School.

Cat. See Vallance 31 and Gallatin 195.

Lit. A.W. King, *An Aubrey Beardsley Lecture*, London, 1924, pp. 68-70. Haldane MacFall. *Aubrey Beardsley the Man and his Work*, London, 1928, pp. 16, 17.

Repr. *A Second Book of Fifty Drawings by Aubrey Beardsley*, Leonard Smithers London, 1899, p. 111.

In 1890 A.W. King, who had been Beardsley's house-master at Brighton Grammar School, became Secretary of the Blackburn Technical Institute in Lancashire. He also became editor of the Institute's journal *The Bee*, and arranged for this frontispiece to be made after Beardsley's drawing of the same subject (No. 124 in the present exhibition). King wrote a notice on the frontispiece in the same number of the journal.

Aubrey BEARDSLEY (1872-1898)

121. The Litany of Mary Magdalen. 1891.
Inscribed in capitals with title.
Pencil. 8⅞ x 6⅞
Lent by the Chicago Institute of Fine Art.

Coll. W. More Adey.

Repr. *A Second Book of Fifty Drawings by Aubrey Beardsley*, Leonard Smithers, London, 1899, p. 91.

The main features of this early composition appear again in "The Repentance of Mrs. ....", published in *The Yellow Book*, Vol. IV, January, 1895, pl. XV (See No.   in the present exhibition).

In *A Second Book of Fifty Drawings* the drawing is wrongly stated to have been drawn in 1892. It was however one of the drawings shown by Beardsley to Burne-Jones on 12 July, 1891.

Aubrey BEARDSLEY (1872-1898)

122. Withered Spring. Original drawing. c. 1892.
Inscribed in capitals within the design with title, and on the gate Ars Longa.
Indian ink.

Lent by the National Gallery of Art, Rosenwald Collection, Washington.

Cat. Vallance 28; Gallatin 226.

Coll. Dr. Rowland Thurnam.

The central motif of this drawing was subsequently adapted for a chapter heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. I, 1893, Book I, Chapter vi, p. 10.

Aubrey BEARDSLEY (1872-1898)

123. Die Götterdämmerung. 1892.
Lettered in capitals within the design with title.
Pen and ink, wash, and chinese white. 12⅛ x 20¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 25; Gallatin 223; Princeton No. 17.

Coll. Robert Ross; A. E. Gallatin (donor)

Repr. *A Second Book of Fifty Drawings by Aubrey Beardsley*. London, 1899, p. (53).

This drawing is in one of the lesser-known styles of Burne-Jones, employed notably in sketches for metalwork (see *The Art Journal*, extra number, 1900, "The Decorative Art of Sir Edward Burne-Jones" by Aymer Vallance, p. 27).

Aubrey BEARDSLEY (1872-1898)

124. Hamlet Patris Manem Sequitur. Original drawing for the frontispiece to *The Bee* (the magazine of the Blackburn Technical School), Vol. 2, Part 2, November, 1891.
Inscribed in capitals with title.

Pencil. 11¼ x 5¾
Lent by the British Museum.

Cat. Vallance 31; Gallatin 195.

Coll. A.W. King (donor)

Lit. A.W. King, *An Aubrey Beardsley Lecture*, London, 1924, pp. 68-70.

A copy of *The Bee*, showing the frontispiece is No. 120 in the present exhibition. The plate on p. 111 of *A Second Book of Fifty Drawings*, Leonard Smithers, 1899, reproduces the frontispiece, not the original drawing.

Aubrey BEARDSLEY (1872-1898)

125. Hail Mary. Head in profile to the left with a lily. c. 1891.
Pencil. 5 7/16 x 4⅜
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 18; Gallatin 215; Princeton No. 15.

Coll. Frederick H. Evans; A.E. Gallatin (donor)

This drawing, very much in the style of Burne-Jones, was given by Beardsley to Frederick H. Evans of the Jones and Evans bookshop in Queen Street near the Guardian Fire and Life Assurance Company offices (where Beardsley was working as a clerk in 1891). Evans showed the drawing and others by Beardsley to John Dent in 1892 when Dent was looking for an artist to illustrate his projected re-publication of Malory's *Morte Darthur*. Beardsley walked into the shop at that moment and was commissioned by Dent to undertake the task.

Aubrey BEARDSLEY (1872-1898)

126. Professor Fred Brown, 1892.

Signed with monogram AVB and inscribed Fred Brown
N. E. A. C.
Pencil and ink 10 x 10
Lent by the Tate Gallery, London.

Cat. Vallance 37; Gallatin 205; Tate Gallery, 4235.

Coll. Miss Nellie Syrett: Mrs Helen Thorp (donor)

Lit. H. MacFall, *Aubrey Beardsley the Man and his Work*, London, 1928, p. 20.

Repr. A. Beardsley. *Under the Hill*, London, 1904, p. 77; *Art Work*, No. 23, 1930, p. 155.
Not reproduced in Lane's Early, Late or Uncollected work.

Beardsley came under the tuition of Fred Brown at the Westminster School of Art where he went to night classes from the autumn of 1891 until the autumn of the following year. Writing to his former house-master at Brighton Grammar School, Mr. A. W. King, on 13 October, 1891, Beardsley said "Our art master Mr. Fred Brown is tremendously clever with the brush; & exhibits A1 work at the Academy. He seems to have great hopes of me." Then again, writing to the same on 9 December 1892, he said "I'm going to have a grand show of my works at the New English Art Club in the Spring, having been invited to exhibit by Fred Brown the new Slade Professor, a great admirer of mine." (See A. W. King, *An Aubrey Beardsley Lecture*, London, 1924).

The initials N. E. A. C. in the inscription refer to the New English Art Club of which Brown was a founder-member.

The style of the drawing is very much after the manner of Whistler, whose decorations in the Peacock Room at 49 Princes' Gate Beardsley had seen in the summer of 1891.

Aubrey BEARDSLEY (1872-1898)

127. Le Dèbris (sic) d'un Poète.
Pen and wash. 13 13/16 x 4⅞ E. 1965-1934
Victoria and Albert Museum.

Cat. Vallance 41; Gallatin 208.

Coll. André Raffalovich; Rev. John Gray (donor).

Repr. Arthur Symons, Aubrey Beardsley, London, 1898, p. 85.

After leaving Brighton Grammar School in 1888, Beardsley took a job as a clerk in the office of a Clerkenwell surveyor. This was a stop-gap until he was able to find better employment as a clerk in the Guardian Life Assurance Company. The present drawing, made probably in 1892, expresses his disgust at the clerical conditions of life he was obliged to suffer. It is also an early example of Beardsley's "Japonesque" style which he "invented" during that same year. As soon as he obtained Dent's commission to illustrate Le Morte Darthur, he left the Guardian office, encouraged by his sister but without consulting his parents.

Aubrey BEARDSLEY (1872-1898)

128. Carl Maria von Weber. 1893.
Inscribed in capitals with title.
Pen and ink. 11 x 4⅞
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 776; Princeton No. 31.

Coll. Duttons Inc., New York; A. E. Gallatin (donor).

Repr. A. E. Gallatin, Aubrey Beardsley; Catalogue of Drawings and Bibliography, The Grolier Club, New York, 1945, pl. (7). Not reproduced in Lane's Early, Late or Uncollected Work.

This drawing was consigned to Duttons Inc. for sale by an English-woman to whose stepmother Beardsley had given it.

Aubrey BEARDSLEY (1872-1898)

129. Raphael Sanzio. 1893. Original drawing.
Inscribed in capitals within the design with title.
Indian ink. 11 1/116 x 4 7/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 48; Gallatin 244; Princeton No. 18.

Repr. Arthur Symons, Aubrey Beardsley, London, 1905, p. 105. Not reproduced in Lane's Early, Late or Uncollected Work.

Coll. Messrs. Obach & Co.; William West; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

130. Klafsky. Portrait of Katharina Klafsky (1855-1896), full length, in profile to the right, as Isolde in Wagner's opera Tristan and Isolde. c. 1892.
Inscribed in capitals within the design Klafsky and Isolde.
Pen and ink and water-colour. 12½ x 4⅜
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 118; Gallatin 982; Princeton No. 51.

Coll. Rev. G. H. Palmer; James Tregaskis & Son; A. E. Gallatin (donor).

Repr. Aubrey Beardsley's Drawings by A. E. Gallatin. New York & London, 1903, facing p. 44.

Katharina Klafsky appeared as Isolde in Wagner's opera *Tristan und Isolde* in the season of German Opera at the Theatre Royal, Drury Lane, on 30 June and 12 July 1894. Max Alvary appeared as Tristan in the same performances (see No. 132). "The Wagnerites" was published in *The Yellow Book*, Vol. 3, October, 1894 (see No. 405). But the style of this drawing is in the earlier style of the "Japonesques" of 1892-3. Klavsky appeared in the part of Isolde in London in 1892 and it is probable that the drawing is related to that period. It has been dated c. 1895 in the Princeton Catalogue but this year seems far too late for it.

Aubrey BEARDSLEY (1872-1898)

131. Tannhäuser. 1891.
Inscribed capitals within the design with title.
Indian ink and wash.
Lent by the National Gallery of Art, Rosenwald Collection, Washington.

Cat. Vallance 27; Gallatin 225

Coll. Dr. Rowland Thurnam.

Repr. *The Later Work of Aubrey Beardsley*, London and New York, 1901, pl. 70 (in a mount which presumably masks the upper border).

A later version of this composition, intended for Beardsley's erotic novel *The Story of Venus and Tannhäuser*, is No. 439 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

132. Max Alvary. Portrait of Max Alvary (1856-1898), half-length, in profile to the left as Tristan in Wagner's opera *Tristan und Isolde*. c. 1892.

Signed, with monogram AB *and inscribed in capitals with name of sitter.*
Pen and ink and wash. 9½ x 5
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 117; Gallatin 981; Princeton No. 50.

Coll. Rev. G.H. Palmer; James Tregaskis & Son; A.E. Gallatin (donor).

Repr. *Aubrey Beardsley's Drawings,* by A.E. Gallatin, New York and London, 1903, facing p. 44.

As in the case of thedrawing of Katherina Klavsky (No. 130), previous catalogues have dated this drawing in 1894 or c. 1895 which would seem to be too late. Unlike that of Klavsky this drawing is not inscribed with the name of the rôle, and, though Alvary appeared as Tristan at the Theatre Royal, Drury Lane in 1894, he had also appeared as Tristan and as Tannhäuser at Covent Garden in 1892. The drawing, which is in an early manner, was more likely to have been made in 1892, and possibly represents Alvary in another rôle.

Aubrey BEARDSLEY (1872-1898)

133. Incipit Vita Nova. c. 1893.
Indian ink and chinese white, on brown paper.
Lent by Dr. Nicholas Pickard, Kansas City, Missouri.

Cat. Vallance 42; Gallatin 209; *A Study in Yellow*, Kansas University, 1962, no. 11.

Coll. W. More Adey; Messrs. Carfax and Co.

Repr. *A Second Book of Fifty Drawings by Aubrey Beardsley*, Leonard Smithers, 1899, p. 87.

In the Second Book of Fifty Drawings this design was reproduced for the first time and dated 1892. The most recent approximate dating given in the catalogue of an exhibition of drawings by contributors to The Yellow Book held at the University of Kansas Museum of Art in 1962 (see Cat., loc. cit. above) was c. 1896. The stylised roses, the peacock-feather clouds, and the style of the foetus suggest a date nearer the period of Beardsley's drawings for Salomé and the Bon-Mots series, that is to say sometime in 1893.

Aubrey BEARDSLEY (1872-1898)

134. Caricature of Whistler. Original drawing showing Whistler on a garden seat pointing to a butterfly.
Pen and ink and wash.
Lent by the National Gallery of Art, Rosenwald Collection, Washington.

Repr. R. A. Walker Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. . Not reproduced in Lane's Early, Late or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

135. "A Snare of Vintage". Original drawing for the illustration facing p. 23 in Lucian's True History. Translated by Francis Hickes. Illustrated by William Strang, J. B. Clark, and Aubrey Beardsley. With an introduction by Charles Whibley, Privately printed (Lawrence & Bullen), London, December, 1894.
Indian ink. 7⅝ x 5½
Lent by the Graphische Sammlung Albertina, Vienna.

Cat. Vallance 74(I); Gallatin 927.

A copy of Lucian's True History open at this illustration is No. 147 in the present exhibition. See notes to No. 147.

William Howard Aymer VALLANCE (1862-1943)

136. Portrait. Half-length, looking to right. c. 1900.
From half-tone illustration in The Art Journal, 1900, p. 115.
Photograph. Size of card $5\frac{1}{4}$ x $3^{13}/16$
Victoria and Albert Museum Library.

Since 1883 Vallance had attached himself to the circle of William Morris: later be became the author of several books on Morris and an antiquary specialising on ecclesiastical architecture. A parson friend of Beardsley's Brighton period suggested that Vallance should call on this promising young man in Pimlico, while Beardsley was still a clerk in the Guardian Life Assurance Company. Vallance therefore called on Beardsley and his family at 59 Charlwood Street in 1891 and was so impressed by the drawings he was shown that he arranged a meeting with William Morris. Morris did not like Beardsley's specimen drawing and refused to consider employing him on any Kelmscott Press production.

Vallance was also responsible for introducing Beardsley to Robert Ross in 1892 and thereby to a coterie of aesthetes. He designed the cover of Pastor Sang (1893) for which Beardsley drew a frontispiece (see No. 293), and when the Beardsley's settled in 114 Cambridge Street, Pimlico, during the artist's brief prosperity, Vallance decorated certain of the rooms in orange and black. His list of Beardsley's drawings, published as the second part of Robert Ross's study of the artist published in 1909, was superior to Gallatin's attempt to do the same thing in 1903, and in many ways superior to Gallatin's much larger catalogue of 1945.

Sir Edward BURNE-JONES, Bt. (1833-1898)

137. Portrait of Burne-Jones, full length, wearing a soft hat and an Inverness cape.
c.1890. By Frederick Hollyer.
Photograph. 7 x 3¼
Victoria and Albert Museum Library.

Coll. Frederick Hollyer.

Beardsley met Burne-Jones for the first time on Sunday 12 July, 1891, when he went with his sister to call at the painter's house, The Grange, in Fulham. On this occasion Burne-Jones praised the amateur drawings Beardsley was able to show him and gave the young man every encouragement to embark on the career of a professional artist. Oscar and Constance Wilde and their two children, Cyril and Vyvyan, with others now forgotten, were having tea in the garden at The Grange. The French windows seen here were probably those looking on to the garden at the back of the house. Mabel and Aubrey Beardsley went back to Chelsea with the Wildes after tea (see A.W.King, An Aubrey Beardsley Lecture, London, 1924, p.62).

Aubrey BEARDSLEY (1872-1898)

138. Letter written to G.F. Scotson Clark. n.p., n.d. (late July 1891) "I am very glad that you've had a sight of the Immortal E B J. Is he not gentle & charming... I enclose a sketch made a few days after I saw him... I am just now enthused to the highest degree about pictures ... studying the life & works of Mantegna, who ... has inspired Burne Jones all along." He goes on to enthuse about the Royal Collection at Hampton Court, describing the Mantegna Triumph of Caesar as "an art training in themselves". Above is a sketch of a sea god guiding a tiny sailing ship; below Beardsley depicts himself astounded in front of the Mantegna cartoons. 2 pp.

Pen and Ink. 8⅞ x 7
Lent by the Princeton University Library, Princeton, New Jersey.

Lit. Princeton University Library Chronicle, Vol. XIX, No. 2 (Winter 1958) p. 105.

William More ADEY (1858-1942)

139. Three photographs. Two show More Adey sitting on a garden seat (horizontal) and one shows him standing (vertical). All three-quarter-length. In each he holds a cigarette in his left hand. In the background a country-house. 1920.
Mounted on black album-sheet 8 15/16 x 12½
Lent by Mr. Vyvyan B. Holland, O. B. E.

Photographs or portraits of More Adey at the time he knew Beardsley do not seem to be available. It is said however that his appearance had not changed in essentials in 1920 from the day in 1892 when he first met Beardsley through their mutual friend Robert Ross (see No. 140 in the present exhibition). In the 'Nineties Adey published translations, under the name of William Wilson, of works by Balzac (in collaboration with Count Eric Stenbock: see No. 141) Ibsen and Maeterlinck. In October 1893 appeared his translation of 'Over Aevne' (Pastor Sang) with a frontispiece by Beardsley, the original drawing for which is No.   in the present exhibition. Several drawings by Beardsley dating from this period were acquired by Adey, including The Litany of Mary Magdalen and Incipit Vita Nova (see Nos. 121, 133). Adey was much involved with Ross in the legal and business affairs of Oscar Wilde after 1895, and he succeeded Ross as Wilde's executor. In 1900 he became a partner with Ross and Arthur Clifton in the Carfax Gallery, where an exhibition of 107 drawings by Beardsley, the first comprehensive showing of his work, was held in October, 1904. From 1911 to 1919 Adey was joint-editor of the Burlington Magazine. He died in 1942 in a mental home near Bristol.

Robert Baldwin ROSS (1869-1918)

140. Portrait of Robert Ross as a young man, c. 1890. Seated, looking to left and downwards at a book held in his right hand. From a photograph reproduced in The Letters of Oscar Wilde, edited by Rupert Hart-Davis, London, 1962, facing p. 223.
Photograph. 6 1/16 x 4¼
Victoria and Albert Museum Library.

Beardsley met Ross at the rooms of Aymer Vallance on 14 February, 1892, and thereafter all three remained close friends.

Ross was a grandson of the first prime minister of Upper Canada. In 1888 he went to King's College, Cambridge. Two years before that he had met Wilde in Oxford, and for the rest of his life he was either closely linked with Wilde himself or with re-establishing the literary reputation and character of his friend after Wilde's death. He was in fact Wilde's literary executor.

In 1892 Ross had been working in London since 1889 (when he left King's) as a literary journalist and an art critic. His study of Beardsley published in 1909 is among the best of its kind.

Count Stanislaus Eric STENBOCK (1860-1895)

141. Portrait, full-face, head and shoulders. He wears a flower in his buttonhole and a handkerchief thrust loosely into his breast pocket. c. 1886. By Frederick Hollyer.
Photograph. 5⅜ x 4
Victoria and Albert Museum Library.

Coll. Frederick Hollyer.

Stanislaus Eric Stenbock was the son of a dipsomaniac Count whose family was of Swedish origin but held estates in Esthonia. The father settled and died in Thirlestone Hall, near Cheltenham. Eric Stenbock went to Balliol College, Oxford, for a short time in 1879, and after leaving, resided in Knightsbridge and later in Campden Hill, London. W. B. Yeats's father called him one of the Hamlets of the age, and he was summarised by Yeats himself as "scholar, connoisseur, drunkard, poet, pervert, most charming of men". (The Oxford Book of Modern Verse 1892-1935, Oxford, 1936, p. X) Stenbock took to opium and died of delirium tremens in Brighton in 1895 (information from Mr. John Adlard). He published some verse (see No. 142), collaborated with More Adey in a translation of the shorter stories of Balzac, contributed to the Oxford periodical The Spirit Lamp and published a volume of short stories called Studies of Death in 1894.

Beardsley came to know Stenbock through Robert Ross in 1892 and in that year he sold him a drawing (no longer identifiable) in his "Japonesque" style. Through Stenbock Beardsley made the acquaintance of Stenbock's friend, the musician Norman O'Neill (see Nos. 143, 144).

Count Stanislaus Eric STENBOCK (1860-1895)

142. The Shadow of Death. Poems, songs and sonnets. The Leadenhall Press Ltd., London, 1893. First edition, 8vo.
Inscribed on fly-leaf (verso) Lionel Johnson e libris Walter Pater. 1894/ In pace requiescant Gualtarus Pater Stanislaus Stenbock 1895./ Iain Fletcher e libris John Gawsworth, 1950 (Littleton).
Lent by Dr. Ian Fletcher.

Coll. Walter Pater; Lionel Johnson; John Gawsworth.

Stenbock was a man of many accomplishments; linguist, poet, draughtsman and musician. It is probable that he designed the cover for this book of poems. He may also have designed the cover for his Studies of Death (1894). He was one of the friends to which Robert Ross introduced Beardsley in 1892 (see No. 136).

Aubrey BEARDSLEY (1872-1898)

143.
144. Three caricatures (2 on top sheet) of Norman O'Neill. c. 1893. Inscribed with titles by Count Eric Stenbock. Pen and indian ink (2 together) 4¼ x 6¼; 4⅛ x 6⅜
Lent by Mr. Derek Hudson.

N begs from Mayor permission to play golf.

N the Master.

The English flower in the German Conservatory.

Cat. Gallatin 846-848.

Lit. Derek Hudson, Norman O'Neill, London, 1945, pp. 18-21.

Repr. Derek Hudson, Norman O'Neill, London, 1945, facing pp. 32, 33. Not reproduced in Lane's Early, Late or Uncollected Work.

Coll. Norman O'Neill; Derek Hudson.

As a result of sitting next to Count Eric Stenbock on the top of a horse bus in May, 1891, Norman O'Neill became intimately friendly with him. Through Stenbock he came to know Beardsley and many other personalities of the 'Nineties.

O'Neill was born in Kensington in 1875 and went to the Hoch Conservatorium at Frankfort to study music in 1893. It was soon after his arrival there that Stenbock persuaded Beardsley to make these caricatures, which were inscribed by Stenbock and sent to O'Neill with a covering note from Beardsley. There was a fourth caricature showing O'Neill masked and fighting a typical German students' duel.

O'Neill had fair, wavy hair and neat, handsome features. Stenbock was much taken with him, and left him £1,500 in his Will in 1895 when the Count died at the age of thirty-five. This sum enabled O'Neill to spend a valuable final year at the Conservatorium, which he left in 1897. In 1899 he married Adine Rückers, and he lived to attain considerable reputation as a theatre composer and conductor during the first quarter of the present century. He died in 1934.

Aubrey BEARDSLEY (1872-1898)

145. Becket. A study of Henry Irving by Aubrey Beardsley.
146. 1893. Copperplate and proof.
Signed A Beardsley.
Etching and aquatint, steel-faced. 8½ x 5¼
Lent by Mr. W.G. Good.

Repr. Not reproduced in Lane's Early, Late or Uncollected Work.

This copperplate (No. 145), with the original pull he took from it (No. 146) is the only one known to have been made by Beardsley. A reproduction of Beardsley's wash-drawing of the same subject was reproduced in The Pall Mall Budget, London, 9 February, 1893 (see Vallance 55(iii)).

In an undated letter to Robert Ross, probably written in November, 1893, Beardsley said: "This morning Pennell has been giving me Lessons in Etching".

Aubrey BEARDSLEY (1872-1898)

147. "A Snare of Vintage". Plate facing p. 23 in Lucian's True History. Translated by Francis Hickes. Illustrated by William Strang, J. B. Clark and Aubrey Beardsley. With an introduction by Charles Whibley, Privately printed (Lawrence & Bullen) London, 1894. No. 108 of 251 copies. 4to.
Lent by Mr. W. G. Good.

Cat. Vallance 74(I); Princeton p. 24.

Lit. A. W. King, An Aubrey Beardsley Lecture, London, 1924, p. 73.
R. A. Walker, How to detect Beardsley Forgeries, Bedford, 1950, p. 18.

Repr. R. A. Walker (op. cit) pl. IV, with a good forgery of the same subject as pl. V.

On 9 December, 1892, Beardsley wrote to A. W. King (loc. cit.) mentioning that Lawrence and Bullen on that very day had given him 'Lucian's comic voyage' to illustrate.

Aubrey BEARDSLEY (1872-1898)

148. "A Snare of Vintage". Proof of another version of an illustration (not used) to Lucian's True History. Translated by Francis Hickes. Illustrated by William Strang, J. B. Clark and Aubrey Beardsley. With an introduction by Charles Whibley. Privately printed (Lawrence & Bullen), London, December, 1894. 251 copies. 4to. (See No. 147 in present exhibition).
Line-block. 6½ x 4¼
Lent by Mr. W. G. Good.

Cat. Gallatin 928.

Note by W. G. Good: 54 copies of the book were printed on Japanese vellum; inserted loosely in these were platinotype copies of this design made by F.H. Evans. This proof from a line-block is approximately the same size as the other illustrations in the book and the block was undoubtedly made with the original intention of including the design among them.

Aubrey BEARDSLEY (1872-1898)

149. The Pall Mall Budget. Edited by C. Lewis Hind, London. 8vo. No.1272, Thursday, 9 February, 1893, containing "The Disappointment of Emile Zola" on page 202, and "Emile Zola" on page 204 by Aubrey Beardsley. Open at page 202.
Lent by Mr. W. G. Good.

Lit. H.C. Marillier in a prefatory note to The Early Work of Aubrey Beardsley, John Lane London, 1899, p.7; C. Lewis Hind's introduction to The Uncollected Work of Aubrey Beardsley, John Lane, London; Dodd, Mead & Co., New York, 1925, pp.xix, xx.

In 1893 Lewis Hind left The Studio to edit The Pall Mall Budget and asked Beardsley to join the staff. Beardsley was employed to make "news" drawings which included sketches of Irving's Becket and the performance of Orpheus at The Lyceum. Marillier (loc.cit.) regarded Beardsley's incursion into topical journalism as a failure, with the possible exception of the portraits of Zola and the humorous sketches for "The New Coinage". (See Nos. 158-160 in the present exhibition).

Aubrey BEARDSLEY (1872-1898)

150. The Disappointment of Emile Zola. Original drawing for the caricature in The Pall Mall Budget, 9 February 1893, p. 202.
Signed A V Beardsley.
Indian ink. 8¾ x 4¼
Lent by Mr. Vyvyan Holland, O. B. E.

Cat. Vallance 55(IV); Gallatin 261.

The relevant page of The Pall Mall Budget, on which this drawing was reproduced, is in the case nearby (see No. 149).

Aubrey BEARDSLEY (1872-1898)

151-154. Caricatures (3) of actors in Tennyson's Becket, produced by Henry Irving at the Lyceum Theatre, London, 6 February 1893. Also a portrait sketch of C. V. Stanford, who composed the music for the production. Original drawings for illustration on pages 188, 190 of The Pall Mall Budget, 9 February 1893.
Signed in ink A B. Inscribed in ink with titles and in pencil with notes.
Pen, indian ink and pencil. Average size 4¼ x 3
E. 32-35—1948
Victoria and Albert Museum.

151. Master Leo (Master Leo Byrne as Geoffrey)

152. Margery (Kate Phillips)

153. The King makes a move on the Board (William Terriss)

154. The Composer (Sir Charles Villiers Stanford)

Cat. Vallance 55 (III, 2, 3, 5, 8); Gallatin 254, 256, 257, 260.

Coll. H. H. Harrod (donor).

Aubrey BEARDSLEY (1872-1898)

155.
156. Mr. Arthur Cecil (Baron Stein); Mr. Forbes Robertson (Julian Beauclerc), in *Diplomacy* by B. C. Stephenson and Clement Scott, adapted from *Dora* by Victorien Sardou, produced at the Garrick Theatre, London, 18 February 1893. Original drawings for caricatures on page 281 in *The Pall Mall Budget*, 23 February 1893.
Inscribed with titles and in pencil with notes.
Pen and indian ink. 4⅞ x 3; 3⅛ x 2⅞ E. 30, 31-1948
Victoria and Albert Museum.

Cat. Vallance 55(VII. 1, 3); Gallatin 267, 269.

Coll. H. H. Harrod (donor).

Aubrey BEARDSLEY (1872-1898)

157. Miss Terry. Original drawing for illustration in *The Pall Mall Budget*, 9 February 1893, p. 188, showing Ellen Terry as Rosamund in Tennyson's *Becket*, produced by Henry Irving at the Lyceum Theatre, London, 6 February 1893.
Signed A Beardsley and inscribed in capitals with title.
Indian ink 7⅜ x 3⅜
Lent by Mr. Vyvyan Holland, O. B. E.

Cat. Vallance 55(III, 6); Gallatin 258.

Aubrey BEARDSLEY (1872-1898)

158-
160. Caricatures (3) from a set of 4 entitled "The New Coinage. Four designs which were not sent in for competition". Original drawings for illustration on page 154 of *The Pall Mall Budget*, 9 February 1893.
Pencil, pen and indian ink. Each circular, diameter 4
Victoria and Albert Museum.

158. Caricature of a Millais subject: a little girl seated on a sand castle.
Inscribed Sir J. Millais, R.A. and in pencil with note. E.36-1948

159. Caricature of Whistler's signature.
Inscribed Whistler and in pencil with note.
E.37-1948

160. Caricature of Walter Crane's political opinions.
Inscribed Demos Rex Walter Crane and in pencil with note. E.38-1948

Cat. Vallance 55(II); Gallatin 249-252.

Coll. H.H. Harrod (donor).

Lit. C. Lewis Hind, introduction to The Uncollected Work of Aubrey Beardsley, 1925, p.XX.

See note to No. 149 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

161. Caricature in the form of a design for a coin showing Queen Victoria as a Degas ballet dancer. Probably one of the suppressed designs for "The New Coinage . . ." intended for reproduction in The Pall Mall Budget, 9 February 1893.
Pencil, pen and indian ink. Circular, diameter, 4
Victoria and Albert Museum.

Cat. Reference in Vallance 55 (II) and Gallatin 249-252.

Coll. H.H. Harrod (donor)

Lit. C. Lewis Hind, introduction to The Uncollected Work of Aubrey Beardsley, 1925, p.XX.

Lewis Hind, editor of The Pall Mall Budget, wrote (loc. cit.) of his expedition with Beardsley on behalf of the magazine. "We had a particularly hilarious time at the Mint examining the plaster casts for the New Coinage of 1893. Beardsley made other renderings of the plaster casts besides those catalogued by Mr. A. E. Gallatin ... Mr. Gallatin does not mention (how could he?) Beardsley's suppressed copies of the New Coinage. I suppressed them because Aubrey made them comic, and I think I tore them up. Those that were published were done afterwards in the spirit of Mr. Punch when he caricatured the Royal Academy pictures".

Aubrey BEARDSLEY (1872-1898)

162. Perseus. Original design for an upright panel, with standing nude figure and above this a frieze of smaller figures. On the back a pencil sketch of two figures, unfinished. c. 1892.
Indian ink and wash. $17\frac{1}{2}$ x $6^{1}/5$
Lent by Mrs. Pierre Matisse, New York.

Cat. Vallance 29(I and II); Gallatin 227, 228.

Coll. J. Harlin O'Connell.

This is one of the largest drawings Beardsley ever made. An earlier and inferior drawing, entitled 'Perseus and the Monstre', in pencil, dates from 1891. (See Vallance 32; Gallatin 196).

ROOM 72

Aubrey BEARDSLEY (1872-1898)

163. Siegfried, Act. II. Original drawing illustrating Wagner's lyric drama.
Signed AV B.
Indian ink and wash. 15¾ x 11¼ E.578-1932
Victoria and Albert Museum.

Cat. Vallance 57(III); Gallatin 229

Coll. Sir Edward Burne-Jones; Mrs. Ellen Agnus Beardsley.

Repr. Joseph Pennell, "A New Illustrator: Aubrey Beardsley" in The Studio, No. I, April, 1893. p. 11.

Vallance (loc. cit.) records that the artist gave this drawing to Burne-Jones, afterwhose death (in 1898) it was given back by Lady Burne-Jones, to the artist's mother, Mrs. Beardsley.

Aubrey BEARDSLEY (1872-1898)

164. The achieving of the Sangreal. Original drawings for the photogravure frontispiece to Volume II of Sir Thomas Malory's Le Morte Darthur. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink and wash. 14¼ x 11¼
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 59(XIII); Gallatin 245).

This was the first drawing made for Le Morte Darthur. In fact it was made by Beardsley in the autumn of 1892 shortly after meeting John Dent the publisher at the bookshop of Jones and Evans in Queen Street, London, where Beardsley had been introduced to Dent by Frederick H. Evans. Before deciding on commissioning Beardsley to illustrate Malory's legend, Dent had asked for a sample illustration, and this was the sample he received and which confirmed his intention to give Beardsley the work. The drawing is strangely electic, with passages derived from the mannerisms of Pollaiuolo, Crivelli and Burne-Jones and is not much like any of the later drawings made for Le Morte Darthur. It was reproduced as the frontispiece to the 2nd edition of the book in 1909.

Aubrey BEARDSLEY (1872-1898)

165. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book I, Chapter XIV, p. 23 Book VII, Chapter XXI, p. 259 Book VIII, Chapter XXVI, p. 336 Book XI, Chapter X, p. 656. Published by J.M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 5¼ x 3¼
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. Vallance 59 (XXVII); General reference Gallatin 345-624.

The piping figure was based upon the figure of the piper in The Pay of the Pied Piper, illustrated by Beardsley in Past and Present, his school magazine (see No.110).

Aubrey BEARDSLEY (1872-1898)

166. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I. Book IV, Chapter V, p. 112. Published in parts and complete in two volumes by J. M. Dent, London, 1893-4.
Indian ink. 6¼ x 3½
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 345-624.

Aubrey BEARDSLEY (1872-1898)

167. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book IV, Chapter XXVII, p. 152. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. $3\frac{7}{8}$ x $2\frac{3}{4}$
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later, or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

168. Merlin. Original drawings for the roundel on the verso of contents page in Sir Thomas Malory's Le Morte Darthur, Vol. I. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. Circular; diameter 6
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. Vallance 59 (XXVI); Gallatin 303.

Repr. The Idler, March 1897; Morte Darthur Portfolio with a forewood by Aymer Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 41.

Aubrey BEARDSLEY (1872-1898)

169. 'How King Arthur saw the Questing Beast, and thereof had great marvel'. Original drawing for the photogravure frontispiece to Vol. I of Sir Thomas Malory's Le Morte Darthur, published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Pen and ink and wash. $14\frac{7}{8}$ x $10\frac{5}{8}$

Lent by Mr. R. A. Harari.

Cat. Vallance 59 (I); Gallatin 284.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

170. Original drawing for the head-piece on the title-pages in Sir Thomas Malory's Le Morte Darthur. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4. Strips were added at each end of the design.
Indian ink. 4½ x 13⅜
Lent by Mr. F.J. Martin Dent.

Cat. General reference to Morte Darthur designs , Vallance 59; Gallatin 345-624.

This drawing was reproduced as the head-piece of an article in Le Livre et L'Image, Vol. XII, March, 1894, entitled 'Le Livre Illustré a l'Étranger'. In the text Beardsley is compared with Granville Fell. "Hier, c'était Aubry (sic) Beardsley; aujourd'hui, c'est Granville Fell; le premier plus complexe, mélangé de germanisme et de japonisme, le second continuant, serrant de plus près le "cranisme"."

Aubrey BEARDSLEY (1872-1898)

171. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. II, Book X, Chapter XII, p. 478. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 5 x 3½
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

172. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XVII, Chapter IX, p. 795. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 3¼ x 3
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to *Morte Darthur* designs Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later, or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

173. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XVIII, Chapter IX, p. 839. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 3¾ x 3⅛
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to *Morte Darthur* designs Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later, or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

174. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XVIII, Chapter XV, p. 853. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4⅝ x 4
Lent by the Library of Congress, Rosenwald Collection, Washington.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatine 345-624.

Repr. Not reproduced in Lane's Early, Later, or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

175. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur Vol. II, Book XX, Chapter X, p. 926. Published by J. M. Dent in parts and complete in two volumes London, 1893-4.
Indian ink. 4⅜ x 2⅞
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 345; Princeton No. 23.

Repr. Not reproduced in Lane's Early, Later, or Uncollected work.

Coll. James F. Drake, Inc., New York; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

176. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book VIII, Chapter X, p. 307, and again in Vol. II, Book X, Chapter LXXV, p. 609. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4¼ x 2⅞
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 345; Princeton No. 21.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. James F. Drake, Inc., New York;
A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

177. Original drawing for chapter-heading in
Sir Thomas Malory's *Le Morte Darthur*, Vol. II,
Book XX, Chapter XVIII, p. 945. Published by
J. M. Dent in parts and complete in two volumes,
London, 1893-4.
Indian ink. $4^{13}/16$ x 3⅞ E.423-1920
Victoria and Albert Museum.

Cat. General reference to *Morte Darthur* designs. Vallance 59: Gallatin, 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent: Rev. Gerald S. Davies.

One of the "thick line" drawings made probably during 1893.

Aubrey BEARDSLEY (1872-1898)

178. Original drawing for chapter-heading in
Sir Thomas Malory's *Le Morte Darthur*, Vol. II,
Book XIII, Chapter XVII, p. 718. Published by
J. M. Dent in parts and complete in two volumes,
London, 1893-4.
Indian ink. $4^{15}/16$ x 3⅜ E.424-1920
Victoria and Albert Museum.

Cat. General reference to *Morte Darthur* designs Vallance 59: Gallatin 345-624.

Coll. J. M. Dent: Rev. Gerald S. Davies.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

One of the "thick line" designs made probably during 1893.

Aubrey BEARDSLEY (1872-1898)

179. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XX, Chapter XII, p. 931. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 5¼ x 3½ D.1827-1904
Victoria and Albert Museum.

Cat. General reference to *Morte Darthur* designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

180. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XVII, Chapter XX, p. 814. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 5¾ x 3⅜
Lent by the Hon. Christopher Lennox-Boyd.

Cat. General reference to *Morte Darthur* designs, Vallance 59; Gallatin 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller, Bournemouth.

181. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XIV, Chapter III, p. 728. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4⅜ x $3^7/16$
Lent by Mr. R.A. Harari.

Cat. General reference to *Morte Darthur* designs, Vallance 59; Gallatin 345-624.

One of the later simplified designs with black background.

Aubrey BEARDSLEY (1872-1898)

182. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. I, Book I, Chapter XI, p. 19, and again in Vol. II, Book XIX, Chapter X, p. 898. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 3¼ x 2¼ D.129-1899
Victoria and Albert Museum.

Cat. General reference to *Morte Darthur* designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

183. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. II, Book XX, Chapter VI, p. 918. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 6¾ x 2⅛ D.1824-1904
Victoria and Albert Museum.

Cat. General reference to *Morte Darthur* designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

184. Original drawing for chapter-heading in Sir Thomas Malory's *Le Morte Darthur*, Vol. I, Book I, Chapter XIX, p. 36, Book VI, Chapter IX, p. 198 and Vol. II, Book XVI, Chapter XII, p. 769. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4 11/16 x 3⅜
Lent by the Western Australian Art Gallery, Perth, W. Australia.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Lane's Later Work pl. 45, without foliage in panel.

One of the earliest drawings for the book, published in Part I.

Aubrey BEARDSLEY (1872-1898)

185. 'How King Marke found Sir Tristram sleeping'. Original drawing for a full page illustration to Sir Thomas Malory's Le Morte Darthur, Vol. I, Book IX, Chapter XX, facing p. 404. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Lettered with title.
Indian ink. 8⅛ x 6⅝
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 59(XI); Gallatin 294.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

186. Original drawing for left half of double-page illustration 'How Queen Guenever rode on Maying' in Sir Thomas Malory's Le Morte Darthur, Vol. II, between pages 880 and 881 for Book XIX, Chapter 1. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 8⅛ x 6⅝
Lent by Mr. R. A. Harari.

Cat. Vallance 59(XVIII); Gallatin 300.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

187. Original drawing for small chapter-headings in Sir Thomas Malory's Le Morte Darthur, Vols. I and II, pages 7, 138, 359, 715, 818, 891 and 905. Published by J. M. Dent in parts and complete in two volumes, London 1893-4.
Indian ink. 2⅛ x $1^{11}/_{16}$.
Lent by Mr. Draper Hill, Worcester, Massachusetts.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

188. Original drawing for small chapter-headings in Sir Thomas Malory's Le Morte Darthur, Vol. I and II, p. 22, 474 and 857. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink 2¼ x 1½
Lent by Mr. Anthony d'Offay.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

189. Original drawing for right half of double-page illustration 'How Queen Guenever rode on Maying' in Sir Thomas Malory's Le Morte Darthur, Vol. II, between pages 880 and 881 for Book XIX, Chapter I. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink 8⅛ x 6⅜
Lent by Mr. R.A. Harari.

Cat. Vallance 59(XVIII); Gallatin 300

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

190 Four figures in a sailing vessel. Original drawing for chapter-headings in Sir Thomas Malory's Le Morte Darthur, Vol. I, Chapter IV, p. 6; Book IV, Chapter XVII, p. 132; Book VIII, Chapter VIII, p. 303, and again in Vol. II, Book X, Chapter IXXX, p. 620. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.

Indian ink. $2^{7}/16 \times {}^{13}/16$
Lent by Mr. W. G. Good.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624

Repr. Nor reproduced in Lane's Early, Later or Uncollected Work.

191. Coventional veronica. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. 1, Book VII, Chapter IXII, p, 591. Published by J. M. Dent in parts and complete in two volumes, London 1893-4.
Indian ink. 2½ x 2½
Lent by Mr. W.G. Good.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

192. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. 1, Book I, Chapter III, p. 5, Vol. II, Book X, Chapter III, p. 462, and Book X, Chapter XX, p. 495. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4⅜ x 3¼
Lent by the Western Australian Art Gallery, Perth, W. Australia.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

193. Original drawing for the full-page illustration 'How Morgan Le Fay Gave a Shield to Sir Tristram',

in Sir Thomas Malory's Le Morte Darthur, Vol. I, facing p. 459. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4. Verso inscribed in ink 974; in pencil: 61-144.
Indian ink. $10\frac{7}{8}$ x $8^{5}/16$
Lent by the Fitzwilliam Museum, Cambridge.

Cat. Vallance 59 (XII); Not in Gallatin.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. G. J. F. Knowles (bequest).

194. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book VII, Chapter XXXI, p. 280, Book IX, Chapter XXXVIII, p. 443, and Vol. II, Book XVIII, Chapter XXIII, p. 871. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4
Indian ink. $6\frac{1}{8}$ x $2^{11}/16$
Lent by Mr. R. A. Harari.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. Walter Emanuel; Smythies.

Exh. Tate Gallery 1923-4 (No. 29).

195. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur Vol. II, Book X, Chapter XXI, p. 600, Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. $4^{7}/16$ x $3\frac{3}{8}$
Lent by the Western Australian Art Gallery, Perth, W. Australia.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

196. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur Vol. I, Book VIII, Chapter XIX, p. 324, and again in Vol. II, Book X, Chapter XXIV, p. 503. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 4⅛ x 2⅜ D. 123-1899
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The white rectangle cut in the top right for the chapter number has been enlarged by pasting over an oblong piece of white paper.

Aubrey BEARDSLEY (1872-1898)

197. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book IV, Chapter X, p. 121, and again in Vol. II, Book X, Chapter LXIX, p. 596. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 5⅝ x 2¾ D. 1822-1904
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

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List 6

This is an example of one of the earlier designs, showing the influence of Burne-Jones, and made probably at the end of 1892 or early in 1893.

198. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur (second edition), Book XVII, Chapter V, p. 498. Published by J. M. Dent in second edition of the book first issued in 1893-4; London, 1909.
Indian ink. 4¾ x 3⅜ D.1826-1904
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624. Reference to second edition, Gallatin 631-641.

Repr. Morte Darthur Portfolio, with a foreword by Aymer Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 29.

Not reproduced in Lane's Early, Later or Uncollected Work.

This was one of the ten designs by Beardsley omitted from the first edition and first published in the posthumous second edition of 1909.

199. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur (second edition), Book XVI, Chapter VIII, p. 482. Published by J. M. Dent in second edition of the book first issued in 1893-4; London, 1909.
Indian ink. 4¾ x 3½ D.1825-1904
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624. Reference to second edition, Gallatin 631-641.

Repr. Morte Darthur Portfolio, with a foreword by Aymer Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 23.

Not reproduced in Lane's Early, Later, or Uncollected Work.

This was one of the ten designs by Beardsley inadvertently omitted from the first edition and first published in the posthumous second edition of 1909.

Aubrey BEARDSLEY (1872-1898)

200. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. II, Book X, Chapter LXXV. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink 4⅛ x 3
Lent by Mr. W. Schwab.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The drawing is in the "thick line" style of the later work for this book, made probably at some time during 1893. It is of interest in being one of the few for the Morte Darthur done almost entirely in line and containing no massed blacks.

Aubrey BEARDSLEY (1872-1898)

201. Original drawing of an initial letter J intended for Sir Thomas Malory's Le Morte Darthur, but not used.
Indian ink 5 7/16 x 3 9/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 628; Princeton No. 24.

Repr. A.E. Gallatin Aubrey Beardsley;

Catalogue of Drawings and Bibliography.
The Grolier Club, New York, 1945, pl. (5).
Not reproduced in Lane's Early, Later or
Uncollected Work.

Lit. R.A. Walker, How to Detect Beardsley Forgeries, Bedford, 1950, p. 23.

Coll. Mrs. Henry C. Quinby; A. E. Gallatin (donor).

This design consists of the adaptation of early Celtic ornamental forms, and there appears to be no other remaining drawing by Beardsley which imitates this type of ornament so closely - the reason perhaps why he abandoned the design. In the opinion of R. A. Walker (loc. cit.) the drawing was not by Beardsley.

Aubrey BEARDSLEY (1872-1898)

202. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book IX, Chapter XXXIX, p. 446. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink 4⅛ x 2⅞
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345; Princeton No. 22.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. James F. Drake, Inc., New York; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

203. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. II,

Book XVII, Chapter XIX, p. 812. Published
by J. M. Dent, London, 1893-4.
Indian ink. 4 x 3⅛
Lent by the Cooper Union Museum, New York.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Exh. 'Aubrey Beardsley Loan Exhibition of Original Drawings'. Gimpel and Wildenstein, New York, 1920, No. 37.

Aubrey BEARDSLEY (1872-1898)

204. Original drawing intended for a chapter heading in Sir Thomas Malory's Le Morte Darthur, published by J. M. Dent, London, 1893-4, but not used.
Indian ink. 4¾ x 3⅜
Lent by the Cooper Union Museum, New York.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Exh. 'Aubrey Beardsley Loan Exhibition of Original Drawings'. Gimpel and Wildenstein, New York, 1920, No. 37 (reproduced as frontispiece.).

Sir Thomas MALORY

205. Le Morte Darthur. Published by J. M. Dent and Co., London, 1893. 4to. The first of twelve parts in green wrappers from the first edition. Wrapper design by Aubrey Beardsley.
Line-block.
Lent by Mr. W. G. Good.

Cat. See Vallance 59; Gallatin p. 33; Mathews 13; Princeton p. 23.

The ordinary copies were published at 25s. 6d. net per part. There was also a superior issue of 300 copies at 65s. 6d. net per part in grey wrappers.

Sir Thomas MALORY

Le Morte Darthur. Published by J. M. Dent and Co., London, 1893-4. 4to. Parts III. IV. VI, VIII and IX. In green wrappers from the first edition, open as below. 4to.
Line blocks and letterpress
Lent by the Library of the Department of English, Reading University.

206. Part VI Open at title-page showing frontispiece (photogravure) after drawing (see No. 169), head-piece (line-block), (see drawing No. 170) and imprint (line-block).

207. Part III Open at p. 198 showing line-block after drawing at No. 198 above.

208. Part IX Open at p. 718 showing line-block after drawing at No. 178 above.

210 . Part IV Open at p. 334 and illustration facing this page, showing line-block of 'How Sir Tristram Drank of the Love Drink'.

211 Part VIII Open at p. 596 showing line-block after drawing at No. 197 above.

Sir Thomas MALORY

209 Le Morte Darthur. Published by J. M. Dent and Co., London, 1893-4. 4to. Unused design for the wrapper of the twelve parts by Aubrey Beardsley. Platinotype from original drawing by Frederick H. Evans.
Platinotype 8½ x 7
Lent by Mr. W. G. Good.

Cat. Vallance 59 (XXIV)

The original was in yellowish-green water-colour on white paper.

Sir Thomas MALORY

212. Le Morte Darthur. Volume 1 of three volumes specially bound in vellum. No. 117 of 300 copies printed on Dutch hand-made paper, with publishers imprint on title-page and initials in the text printed in red. Published by J. M. Dent and Co., London, 1893-4. 4to. Cover design by Aubrey Beardsley, stamped in gold on vellum.
Line-block
Lent by Mr. R. A. Harari.

Cat. Vallance 59; Gallatin p. 33; Mathews 13; Princeton p. 23.

The ordinary issue of the first edition was limited to 1500 copies. The bound volumes were only two and the binding was in cream cloth with the same design stamped in gold on the covers.

Sir Thomas MALORY

213. Le Morte Darthur. Volume 3 of same series as No. 212, specially bound in vellum, printed on Dutch hand-made paper, with publishers imprint on title-page and initials in the text printed in red. Published by J. M. Dent and Co., London, 1893-4. 4to. Open at p. 665.
Line-blocks and letterpress.
Lent by Mr. R. A. Harari.

Cat. Vallance 59; Gallatin p. 33; Mathews 13; Princeton p. 23.

The original drawing for the initial A and border is No. 232 in the present exhibition.

Sir Thomas MALORY

214. Le Morte Darthur. Second edition in one volume, published by J. M. Dent and Co., London, 1909. 4to. Bound in green cloth with Beardsley's design as in first edition. Open at pages 498, 499.
Line-blocks and letterpress.
Lent by Mr. Brian Reade.

Cat. Vallance 59; Gallatin 635; Princeton No. 27.

Lit. Morte Darthur Portfolio with a foreword by Aymer Vallance and a note on omitted designs by R. A. Walker, J. M. Dent and Sons London, 1927, p. 35.

R. A. Walker discovered that ten more designs appeared in the second edition of 1909 when he collated tracings from the first edition. The chapter heading on p. 498 of this volume was one of the ten. Beardsley's drawing for it is No. 198 above.

Sir Thomas MALORY

215. Le Morte Darthur. Third edition in one volume (scale enlarged), published by J. M. Dent and Co., London, 1927. 4to. Bound in dark blue cloth with Beardsley's design as in earlier cloth boards. Open at pages 368, 369.
Line-blocks and letterpress.
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 59; Gallatin 631; Princeton No. 26.

Lit. Morte Darthur Portfolio with a foreword by Aymer Vallance and a note on omitted designs by R. A. Walker, J. M. Dent and Sons, London, 1927, p. 9.

Repr. R. A. Walker, op. cit., p. 19.

The chapter heading on page 368 was omitted from the first and second editions, probably because the scrolling foliage overlapped the rectangular border. Beardsley's drawing for it is No. 229 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

216. How Sir Belvidere cast the sword Excalibur into the water. Original drawing for a full-page illustration in Sir Thomas Malory's Le Morte Darthur, Vol. II, Book XXI, Chapter v, facing p. 967. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 8⅜ x 6½
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 59(XIX); Gallatin 301.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

217. Original drawing for left half of double-page illustration 'How a Devil in a Woman's likeness would have tempted Sir Bors' in Sir Thomas Malory's Le Morte Darthur, Vol. 2, between pages 768 and 769 for Book XVI, Chapter XII. Published by J. M. Dent in parts and complete in two volumes. London, 1893-4.
Indian ink. $10^{3}/16$ x 7⅝
Lent by the Art Institute of Chicago.

Cat. Vallance 59(xvii); Gallatin 299.

Aubrey BEARDSLEY (1872-1898)

218. Original drawing for headpiece of preface to Sir Thomas Malory's Le Morte Darthur Vol. I, p. xi. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. $3^{7}/16$ x $8^{11}/16$ D. 1823-1904

Verso. Part of design showing male figure holding a dagger, descending a staircase. Unpublished.
Pencil $9^{1}/16$ x 3⅜ D. 1823-1904
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The drawing for the headpiece is probably among the earlier ones made by Beardsley for the book at the end of 1892, or early in 1893.

Aubrey BEARDSLEY (1872-1898)

219. Original drawing for right half of double page illustration 'How a Devil in a Woman's likeness would have tempted Sir Bors' in Sir Thomas Malory's Le Morte Darthur, Vol. 2, between pages 768 and 769 for Book XVI, chapter XII. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 10⅜ x 7½
Lent by the Art Institute of Chicago

Cat. Vallance 59(XVII); Gallatin 299.

Aubrey BEARDSLEY (1872-1898)

220. Original drawing for a full page border with initial letter N in Sir Thomas Malory's Le Morte Darthur, Vol. II, Book XVII, Chapter I, p. (779). Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. $8^{5}/16$ x 6½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 304; Princeton No. 20.

Coll. James F. Drake, Inc., New York; A.E. Gallatin (donor).

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Typical Beardsley foliage ornament springing from one corner on a black background, simpler, bolder and less erudite than the ones in Kelmscott productions from which the basic idea was derived.

In the special issue of the first edition (300 copies) on Dutch hand-made paper this initial, like the others within borders, was printed in red within the black border (see No. 213). In the ordinary first edition nothing was printed in red.

Aubrey BEARDSLEY (1872-1898)

221. Original drawing for a border on p. 183 at the beginning of Chapter I, Book VI, Vol. I of Sir Thomas Malory's Le Morte Darthur, published by J. M. Dent, in parts and complete in two volumes, London, 1893-4.
Indian ink. 11 x 8⅞
Lent by Mr. Draper Hill, Worcester, Massachusetts.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 304-344.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The original drawing for the initial letter S for the word 'Soon' with which Book VI opens is No. 222, and is mounted within this border.

Aubrey BEARDSLEY (1872-1898)

222. **Original drawing for the initial letter S in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book VI, Chapter I. p. 183. Published by J. M. Dent, in parts and complete in two volumes, London, 1893-4.**
Indian ink. 3 13/16 x 2⅛ D. 122-1899
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance, 59: Gallatin, 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

This initial formed part of the page design for which the surrounding border (No. 221) was drawn.

Aubrey BEARDSLEY (1872-1898)

223. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur, (second edition) Book IX, Chapter xxxi, p. 276. Published by J. M. Dent, in one volume, London, 1909.
Indian ink. 6⅛ x 3⅜
Lent by Mr. F. J. Martin Dent.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.
Reference to second edition, Gallatin, 631-641.

Repr. Morte Darthur Portfolio, with a foreword by Aymer Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 25.
Not reproduced in Lane's Early, Later or Uncollected Work.

This was one of the ten designs by Beardsley omitted from the first edition and first published in the posthumous second edition of 1909. The contemporary blue-grey window of the mount can be compared with that of No. 225 which was inscribed by Beardsley: they are the same size.

Aubrey BEARDSLEY (1872-1898)

224. Sir Launcelot and the Witch Hellawes. Original drawing for Plate facing p. 212 of Sir Thomas Malory's Le Morte Darthur, Vol. I, Book VI, Chapter XV. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Pen and ink. 12 x 9¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 290; Princeton No. 19.

Coll. James Tregaskis & Son, London; A. E. Gallatin (donor).

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

225. Original drawing for a chapter-heading in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book VII, Chapter XIX, p. 254. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Verso. Part of a pencil drawing of nude figures surrounded by part of a rectangular border of one line in pen. Various pencil inscriptions.
Mount inscribed To Miss Mallam from Aubrey Beardsley.

Indian ink. $6^{1}/16$ x $3\frac{3}{8}$
Lent by Mr. R.A. Harari.

Cat. General reference to Morte Darthur designs, Vallance 59; Gallatin 345-624.

Coll. Miss Mallam.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The blue-grey mount window evidently dates from Beardsley's life-time, since he inscribed it. No. 223 in the present exhibition is mounted similarly.

Aubrey BEARDSLEY (1872-1898)

226. Original drawing for a full-page border in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book III, Chapter I, p. 81. Published by J.M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. $11\frac{1}{4}$ x $9\frac{1}{4}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59 and Gallatin pp. 33-36; Princeton No. 91 (Suppl.).

Coll. J. Harlin O'Connell.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The stylisation of the knights has been borrowed from Burne-Jones: the stylisation of the peacock feathers from Whistler's Peacock Room (1878).

Aubrey BEARDSLEY (1872-1898)

227. Original drawing for initial letter "A" in Sir Thomas Malory's Le Morte Darthur, Vol. I, Book, Chapter I, p. 51. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Indian ink. 3⅝ x 2⅝ D. 121-1899
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59: Gallatin, 345-624.

Repr. Morte Darthur Portfolio, with a foreword by A. Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 11.

An early drawing for Le Morte Darthur, made probably at the end of 1892 and showing the influence of William Morris. A proof of the line-block made after this design, together with a proof from the line-block of the surrounding border design are shown below (No. 228).

Aubrey BEARDSLEY (1872-1898)

228. Initial "A" and surrounding border from Sir Thomas Malory's Le Morte Darthur, Vol. I, Book II, Chapter I, p. 51. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.
Line-blocks 2⅝ x $1^{13}/16$; 8 x 6½ E. 405-'99
Victoria and Albert Museum.

Cat. General reference to Morte Darthur designs, Vallance 59: Gallatin, 345-624.

Repr. Morte Darthur Portfolio with a foreword by A. Vallance and a note on omitted designs by R. A. Walker, London, 1927, p. 11.

The original drawing for the initial "A" is shown above (No. 227).

Aubrey BEARDSLEY (1872-1898)

229. Original drawing for a chapter-heading for Sir Thomas Malory's Le Morte Darthur, not used in the first edition but used in the third edition, published by J.M. Dent, London, 1927, p.368.
Indian ink. 7½ x 4⅜
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 631; Princeton No.26.

Coll. James F. Drake, Inc., New York; A.E. Gallatin (donor).

Repr. Morte Darthur Portfolio, with a foreword by Aymer Vallance and a note on omitted designs by R.A. Walker, London, 1927, p.19.
Not reproduced in Lane's Early, Later or Uncollected Work.

This chapter heading was omitted from the first and second editions probably because the scrolling foliage overlapped the rectangular border. (See Walker, op.cit. p.9).

Aubrey BEARDSLEY (1872-1898)

230. Original drawing for a chapter-heading for Sir Thomas Malory's Le Morte Darthur, not used in the second edition, published by J.M. Dent, London, 1909, Book VI, Chapter XII, p.133 and again in Book XVI, Chapter XII, p.486.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin 635; Princeton No.27.

Coll. James F. Drake, Inc., New York; A.E. Gallatin (donor).

Repr. Morte Darthur Portfolio with a foreword by Aymer Vallance and a note on omitted designs by R.A. Walker, J.M. Dent & Sons, London, 1927, p. 35.
Not reproduced in Lane's Early, Later or Uncollected Work.

R.A. Walker discovered that ten more designs appeared in the second edition when he collated tracings with the first edition.

Aubrey BEARDSLEY (1872-1898)

231. Original drawing for chapter-heading in Sir Thomas Malory's Le Morte Darthur Vol. I, Book III, Chapter VII, p. 90, and again in Vol. I, Book VII, Chapter XXV, p. 288. Published by J.M. Dent, in parts and complete in two volumes, London 1893-4.
Indian ink. 5 7/16 x 3¼
Lent by Mr. Brian Reade.

Cat. General reference to Morte Darthur designs, Vallance, 59: Gallatin, 345-624.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. Rosenbach.

This is one of the earlier designs for the book, showing the influence of Burne-Jones, and made possibly at the end of 1892 shortly after Beardsley accepted the commission, or very early in 1893. It was published in Part I.

Aubrey BEARDSLEY (1872-1898)

232. **Original drawing for a full-page border and initial letter A, in Sir Thomas Malory's Le Morte Darthur, Vol. II, Book XII, Chapter I, p. 665. Published by J. M. Dent in parts and complete in two volumes, London, 1893-4.**
Indian ink. 11 x 8
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Morte Darthur designs Vallance 59; Gallatin pp. 304-344; Princeton No. 92 (Suppl.).

Coll. J. Harlin O'Connell.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Typical Beardsley foliage ornament springing from one corner on a black background, simpler, bolder and less erudite than the ones in Kelmscott productions from which the basic idea was derived.

Aubrey BEARDSLEY (1872-1898)

233. Unfinished original drawing for a border intended for Sir Thomas Malory's Le Morte Darthur, but not used.
Pencil, pen and ink. $11^{7}/16$ x $8^{3}/16$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 59(XXIII); Gallatin 629; Princeton No. 25.

Coll. G. F. Scotson-Clark; A. E. Gallatin (donor)

Repr. A. E. Gallatin, Whistler's Art Dicta and Other Essays, Boston and London, 1904, plate facing p. 28. Not reproduced in Lane's Early, Later or Uncollected Work.

Scotson-Clark (1872-1927), the first owner of this drawing, received it from Beardsley in 1893. The two had been schoolboys together at Brighton Grammar School, and both had strong tastes for acting and the arts. (See Note to No.105)

Aubrey BEARDSLEY (1872-1898)

234. Original drawing for vignette evidently intended for use in Bon-Mots series, 1893-94, but not used.
Indian ink. 3 1/16 x 1⅝
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Bon-Mots designs in Vallance 65; Gallatin 773; Princeton No. 30.

Repr. A. E. Gallatin, Aubrey Beardsley; Catalogue of Drawings and Bibliography, The Grolier Club, New York, 1945, pl. (6).
Not reproduced in Lane's Early, Late or Uncollected Work.

Coll. Mrs. Henry C. Quinby; A. E. Gallatin (donor)

Aubrey BEARDSLEY (1872-1898)

235. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 52, and again in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by Dent, London, 1893, p. 61.
Signed with the artist's emblem.
Indian ink. 2¼ x 1¾
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to Bon Mots designs in Vallance 65; Gallatin 645-771; Princeton No. 28.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. Frederick H. Evans; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

236. Original drawing for vignette in *Bon-Mots* of Sydney Smith and R. Brinsley *Sheridan*, edited by Walter Jerrold, published by J.M. Dent, London, 1893, p.44; and again in *Bon Mots* of Samuel Foote and Theodore Hook, *edited by* W. Jerrold, published by Dent, London, 1894, p.174.
Indian ink. 2 7/16 x 1¾
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference to *Bon Mots* designs *in Vallance* 65; Gallatin 645-*771; P*rinceton No. 29.

Repr. Not reproduced in Lane's Early, Later *or Uncollected Work.*

Coll. Mrs. Henry C. Quinby; A.E. Gallatin *(donor).*

Aubrey BEARDSLEY (1872-1898)

237. Original drawing for vignette in *Bon-Mots* of Charles Lamb and Douglas Jerrold, *edited* by Walter Jerrold published by J.M. Dent, London, 1893, p.81.
Indian ink. 3⅛ x 2
Lent by Mr. R.A. Harari.

Cat. General reference to *Bon-Mots* designs in *Vallance* 65; Gallatin 645-7*71.*

Repr. Not reproduced in Lane's Early, Later or *Uncollected Work.*

Aubrey BEARDSLEY (1872-1898)

238. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold published by J. M. Dent, London, 1893, p. 75.
Indian ink. 3¼ x 1¾
Lent by Mr. R. A. Harari.

Cat. General reference to Bon-Mots designs in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

239. Original drawing for vignette in Bon-Mots of Sidney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. (17); and again in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by Dent, London, 1894, p. 120.
Indian ink. 2½ x 4⅝
Lent by Mr. H. Schwab.

Cat. General reference to Bon-Mots designs in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

240. Original drawing for full-page grotesque in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, facing p. 58.
Indian ink. 3⅛ x 1⅜
Lent by The Piccadilly Gallery.

Cat. General reference to Bon-Mots designs in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

241. Original drawing for full-page grotesque in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, facing p. 24.
Indian ink. 3⅞ x 1¼
Lent by The Piccadilly Gallery.

Cat. General reference to Bon-Mots designs in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

242. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 171, and again in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by Dent, London, 1893, p. 192.
Indian ink. 1¾ x 1¾
Lent by Mr. Joseph T. Butler, New York.

Cat. General reference in Vallance 65;
Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. The Alan Gallery, New York.

Aubrey BEARDSLEY (1872-1898)

243. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 40.
Indian ink. 2⅛ x 2¼
Lent by Mr. Joseph T. Butler, New York.

Cat. General reference in Vallance 65;
Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. The Alan Gallery, New York.

Aubrey BEARDSLEY (1872-1898)

244. Original drawing for a full-page grotesque in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, facing p. 146, and again, reduced, in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by Dent, London, 1893, p. 58.
Indian ink. 3⅜ x 3
Lent by The Art Institute of Chicago.

Cat. General reference in Vallance 65;
Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. Charles Deering.

Aubrey BEARDSLEY (1872-1898)

245. Original drawing for vignette in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, p. 110.
Indian ink. $3^{9}/16$ x $1^{9}/16$
Lent by Mr. Brian Reade.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

246. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 69.
Indian ink. $3^{1}/16$ x $1\frac{5}{8}$
Lent by Mr. Brian Reade.

Cat. General reference to Bon-Mots designs in Vallance, 65: Gallatin: 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

247. Original drawing for vignette on half-title to Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, and again in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by Dent, London, 1894, p. 80.
Indian ink. $2\frac{1}{8}$ x $1\frac{3}{4}$
Lent by The Alan Gallery, New York.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

248. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold. Published by J. M. Dent, London, 1893, p. 60, and again in Bon Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by Dent, London, 1893, p.111.
Indian ink. 2 x 1⅜
Lent by the Alan Gallery, New York.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

249. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p.13.
Indian ink. 1⅜ x 3⅛
Lent by Mr. Brian Reade.

Cat. General reference to Bon-Mots designs in Vallance, 65; Gallatin, 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent: Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

250. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter

Jerrold, published by J. M. Dent, London, 1893, p. 55 (large version); and again in Bon-Mots of Charles Lamb and Douglas Jerrold edited by W. Jerrold, published by Dent, London, 1893, p. 132 (small version) and p. 177 (large version).
Indian ink 2⅜ x 4 1/16
Lent by Mr. Brian Reade.

Cat. General reference to Bon-Mots designs in Vallance, 65: Gallatin, 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

251. Original drawing for vignette in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, p. 44.
Indian ink. 3 7/16 x 1 13/16 E. 426-1920
Victoria and Albert Museum.

Cat. General reference in Vallance 65: Gallatin 645.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

252. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 147.
Indian ink. 3½ x 2⅝ E. 425-1920
Victoria and Albert Museum.

Cat. General reference to Bon-Mots designs in Vallance, 65: Gallatin, 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The iconographic influences here are probably from Chéret, the poster designer. The pose bears some resemblance to that in Chéret's poster for Vin Mariani, but this did not appear until 1894. The Smith and Sheridan volume was the first in this series of three Bon Mots published by J. M. Dent in 1893-4: it came out in June, 1893. Possibly Chéret's poster Olympia, which appeared in 1892, was seen by Beardsley during his visit to Paris in the middle of that year.

Aubrey BEARDSLEY (1872-1898)

253. WAITING. Original drawing for full-page grotesque in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, 1894, page 171.
Indian ink. 7⅜ x 3⅜
Lent by Mr. Brian Reade.

Cat. Vallance 84: Gallatin 645-771 (reference)

Repr. R. A. Walker Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. 27. Christie's sale of Modern British Drawings etc., London, 12 November, 1965, No. 46 (illustrated). Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

This drawing has also been called Woman at Café (see Gallatin above). The Bon-Mots of Foote and Hook made the last of the three little volumes of bon-mots published by Dent, the illustrations being commissioned at the end of 1892. Beardsley worked on them during the same period that he was at work on *Le Morte Darthur* illustrations. His second visit *to Paris occurred* in the middle of 1893, and the huge hat and silhouette treatment of the waiting woman suggest his rapid assimilation of certain characteristics in the style of Toulouse-Lautrec's posters, especially for example *Le Divan Japonais* (1892). The drawing is an *important document in the* evolution of Beardsley's style, and may be counted among the earliest in his "Yellow Book" manner.

Aubrey BEARDSLEY (1872-1898)

254. Original drawing for a full-page vignette in *Bon-Mots* of Charles Lamb and Douglas Jerrold, edited *by* Walter Jerrold, published by J. M. Dent, London, 1893, facing p. 110, and again, reduced, in *Bon-Mots* of Sydney Smith and R. Brinsley Sheridan, *edited* by Walter Jerrold, published by Dent, London, 1893, p. 107.
Indian ink. 3⅛ x 3
Lent by The Art Institute of Chicago.

Cat. General reference in Vallance 65; *Gallatin* 645-771.

Repr. Not reproduced in Lane's Early, Later *or* Uncollected Work.

Coll. Charles Deering.

Aubrey BEARDSLEY (1872-1898)

255. Original drawing for vignette in *Bon-Mots* of Samuel Foote and Theodore Hook, edit*ed by Wal*ter Jerrold, published by J. M. Dent, London, 1894, p. 168.
Indian ink. 3 x 2⅜
Lent by Mr. F. J. Martin Dent.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

256. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 41; and again in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by Dent, London, 1894, p. (13).
Indian ink. 3⅛ x 2¾
Lent by Mr. F. J. Martin Dent.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

257. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1894, p. 159; and again in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by Dent, London, 1894, p. 71.
Indian ink. 2⅞ x 1¾
Lent by The Piccadilly Gallery.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

258. Original drawing for vignette in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, p. 133.
Indian ink. 2⅜ x 2
Lent by the Piccadilly Gallery.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. M. Dent; Pickford Waller.

Aubrey BEARDSLEY (1872-1898)

259. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 168, and again in Bon-Mots of Sydney Smith and R. Brinsley Sheridan edited by Walter Jerrold, published by Dent, London, 1893, p. 131.
Indian ink. 2⅛ x 1¼
Lent by Dr. and Mrs. Richard W. Levy, New Orleans, Louisiana, U.S.A.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. The Alan Gallery, New York.

Aubrey BEARDSLEY (1872-1898)

260. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 123.
Indian ink. 3 x 2$\frac{1}{4}$
Lent by Mr. & Mrs. Marvin Small, New York.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. The Alan Gallery, New York.

Aubrey BEARDSLEY (1872-1898)

261. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. (117).
Indian ink. 2$\frac{4}{8}$ x 1$\frac{7}{8}$
Lent by Mr. F. J. Martin Dent.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early. Later on Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

262. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan,

edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 139; and again in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by Dent, London, 1894, p. 72.
Indian ink $3\frac{7}{8}$ x $2\frac{7}{8}$
Lent by Mr. F. J. Martin Dent

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

263. Original drawing for full-page vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold, published by J. M. Dent, London, 1893, facing p. 122, and again, reduced, on p. 151; in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by Dent, London, 1893, p. 26, and in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by Dent, London, 1894, p. 165.
Indian ink. $2\frac{1}{8}$ x $3\frac{7}{8}$
Lent by Mr. R. A. Harari.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

264. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold

published by J. M. Dent, London, 1893, p. 90, and again in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by Dent, London, 1894, p. 139.
Indian ink. 3¾ x 2¼
Lent by Mr. R. A. Harari.

Cat. General reference in Vallance 65; Gallatin 645-771.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

265. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 30.
Indian ink. 3¼ x 2½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference in Vallance 65; Gallatin 645-771; Princeton No. 94 (Suppl.).

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. Harlin O'Connell.

Aubrey BEARDSLEY (1872-1898)

266. Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold, published by J. M. Dent, London, 1893, p. 185.
Indian ink. 3 x 2⅛
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. General reference in Vallance 65, and Gallatin pp. 36, 37; Princeton No. 90 (Suppl.).

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Coll. J. Harlin O'Connell.

Aubrey BEARDSLEY (1872-1898)

267. Bon-Mots of Sydney Smith and R. Brinsley Sheridan. Edited by Walter Jerrold, published by J. M. Dent, London, June, 1893. Small paper, 8vo. With grotesques by Aubrey Beardsley and front cover with title etc. in gold and red and at bottom right stamped with vignette of a clown in red incorporating Beardsley's emblem. Closed.
Lent by Mr. Brian Reade.

Cat. For references to the Bon-Mots series and the 127 grotesques by Beardsley (many repeated) decorating the texts, see Vallance 65; Gallatin pp. 36-38; Mathews 15; Princeton pp. 21, 22.

Aubrey BEARDSLEY (1872-1898)

268. Bon-Mots of Sydney Smith and R. Brinsley Sheridan. Edited by Walter Jerrold, published by J. M. Dent, London, June, 1893. No. 2 of large-paper edition of 100 copies. 8vo. With cover stamped with title etc., in gold, and at bottom right with vignette of a clown in gold, incorporating Beardsley's emblem. Closed.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

269. Bon-Mots of Samuel Foote and Theodore Hook. Edited by Walter Jerrold, published by J. M. Dent,

London, March, 1894. No. 2 of large-paper edition of 100 copies. 8vo. Open at title-page with border designed by Aubrey Beardsley.
Line-block and letterpress.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

270. Bon-Mots of Sydney Smith and R. Brinsley Sheridan. Edited by Walter Jerrold, published by J. M. Dent, London, June, 1893. 8vo. Copy of large-paper edition open at p. 17 showing reproduction of vignette by Aubrey Beardsley at No. 239 above.
Line-block and letterpress.
Lent by Mr. Alan R. Milburn.

Aubrey BEARDSLEY (1872-1898)

271. Bon-Mots of Charles Lamb and Douglas Jerrold. Edited by Walter Jerrold, published by J. M. Dent, London, December, 1893. 8vo. Copy of large-paper edition open at p. 171 showing reproduction of vignette by Aubrey Beardsley at No. 242 above.
Line-block and letterpress.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

272. Bon-Mots of Sydney Smith and R. Brinsley Sheridan. Edited by Walter Jerrold, published by J. M. Dent, London, June, 1893. 8vo. Copy of ordinary small-paper edition open at pp. 40 and 41 showing reproductions of vignettes by Aubrey Beardsley at Nos. 243 and 256 above.
Line-blocks and letterpress.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

273. Bon-Mots of Samuel Foote and Theodore Hook. Edited by Walter Jerrold, published by J. M. Dent, London, March, 1894. 8vo. Copy of ordinary small-paper edition open at p. 110 showing reproduction of vignette by Aubrey Beardsley at No.245 above.
Line-block and letterpress.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

274. Bon-Mots of Charles Lamb and Douglas Jerrold. Edited by Walter Jerrold, published by J. M. Dent, London, December, 1893. 8vo. Copy of ordinary small-paper edition open at p. 75 showing reproduction of vignette by Aubrey Beardsley at No.238 above.
Line-block and letterpress.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

275. Bon-Mots of Charles Lamb and Douglas Jerrold. Edited by Walter Jerrold, published by J. M. Dent, London, June, 1904. 8vo. Copy of third edition, bound in peacock-blue lambskin, open at p. 151 showing reproduction of vignette by Aubrey Beardsley at No.263 above. The drawing for the vignette on p. 150 is not in the present exhibition.
Line-blocks and letterpress.
Lent by Mr. Alan R. Milburn.

Aubrey BEARDSLEY (1872-1898)

276. **Original drawing for vignette in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, edited by Walter Jerrold and published by J. M. Dent, London, June 1893, p. 109. Mounted on extra page bound in to face p. 109 in a copy of the large-paper edition of 100 copies. Several other drawings for grotesque vignettes have been mounted and bound into this volume, which is specially bound in vellum, with front cover stamped in gold with title etc., as in the large-paper copies bound in buckram.**
Indian ink. $1^{5}/16$ x 2¼
Lent by Mr. R. A. Harari.

Cat. General references to Bon-Mots series in Vallance 65; Gallatin 36-38; Princeton pp. 21, 22.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

The same vignette is reproduced vertically in Bon-Mots of Samuel Foote and Theodore Hook, London, 1894, p. 142.

The vignette is one of those inspired by the style of the pen flourishes of seventeenth-century calligraphers.

Aubrey BEARDSLEY (1872-1898)

277. Original drawing for vignette in Bon-Mots of Charles Lamb and Douglas Jerrold, edited by Walter Jerrold and published by J. M. Dent, London, December, 1893, p. 156; and in a reduced version in Bon-Mots of Samuel Foote and Theodore Hook, London, March, 1894, p. 22. Mounted on extra page bound in to face p. 156 (Lamb and Jerrold) in a copy of the large-paper edition of 100

copies. Several other drawings for grotesque vignettes have been mounted and bound into this volume, which is specially bound in vellum, with front cover stamped in gold with title etc., as in the large-paper copies bound in buckram.
Indian ink. 2⅞ x 1⅛
Lent by Mr. R. A. Harari.

Cat. General references to Bon-Mots series in Vallance 65; Gallatin 36-38; Princeton pp. 21, 22.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

278. Original drawing for vignette in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold and published by J. M. Dent, London, March 1894, p. 98; and previously for the same in Bon-Mots of Sydney Smith and R. Brinsley Sheridan 1893, p. 186. Mounted on extra page bound in to face p. 98 (Foote and Hook) in a copy of the large-paper edition of 100 copies. Several other drawings have been mounted and bound into this volume, which is specially bound in vellum, with front cover stamped in gold with title etc., as in the large-paper copies bound in buckram.
Indian ink. $2^{3}/16$ x $1^{3}/16$
Lent by Mr. R. A. Harari.

Cat. General references to Bon-Mots series in Vallance 65; Gallatin 36-38; Princeton pp. 21, 22.

Repr. Not reproduced in Lane's Early, Later or Uncollected Work.

Aubrey BEARDSLEY (1872-1898)

279. Bon-Mots of Samuel Foote and Theodore Hook. Edited by Walter Jerrold, published by J. M. Dent, London, March, 1894. 8vo. Copy of ordinary small paper

edition open at p. 171 showing reproduction of full-page grotesque by Aubrey Beardsley at No. 253 above.
Line-block.
Lent by the Library of the Department of English, Reading University.

Aubrey BEARDSLEY (1872-1898)

280. 'Echo of Venice'. Original drawing based on the design of a full-page grotesque in Bon-Mots of Samuel Foote and Theodore Hook, edited by Walter Jerrold, published by J. M. Dent, London, 1894, facing p. 40.
Signed (bottom right of page): AUBREY BEARDSLEY
Indian ink. 4 9/16 x 3 (on page 9 x 5½)
Lent by the Fitzwilliam Museum, Cambridge.

Cat. Gallatin, 654-771 (reference).

Coll. Mrs. Enid Lambart.

Repr. R. A. Walker, Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. 10. Not reproduced in Lane's Early, Later or Uncollected Work.

This drawing was made either in or before the winter of 1894, when it was sent to Mrs. Lambart asking her to accept it as she did not like some of Beardsley's drawings of women. The grotesque on which it is based must have been done well before March, 1894, when the Bon-Mots of Foote and Hook were published, probably in the second half of 1893.

Aubrey BEARDSLEY (1872-1898)

281. Vignette on p. 150 in Bon-Mots of Sydney Smith and R. Brinsley Sheridan, London, 1893; and in smaller version on p. 26 of Bon-Mots of Charles Lamb and

Douglas Jerrold, London, 1893. One of 12 Grotesques by Aubrey Beardsley. Facsimile platinum prints by Frederick H. Evans from the twelve original drawings in his collection. Privately printed (250 copies), 1919.
Platinotype. 3^{13}/16 x 3^{1}/16 (mounted in volume)
Lent by Mr. W.G. Good.

All the 12 platinotypes were from drawings for the Bon-Mots series.

Frederick H. Evans was one of the partners in the business of Jones and Evans, booksellers. Here in 1889 Beardsley made friends with him while still a clerk at the Guardian Life Assurance Company nearby. It was Evans who introduced Beardsley to John Dent and recommended him for the Morte Darthur illustrations. Evans was a skilled amateur photographer and took some of the best photographs of Beardsley ever made (see No. 598).

Frances BURNEY (afterwards D'Arblay) (1752-1840)

282. Evelina; or, The History of a young lady's entrance
283. into the World. Edited by R. Brimley Johnson. Illustrated by W. Cubitt Cooke. Published by J. M. Dent & Co., London, July, 1893. 2 vols. 8vo. Vol. I, ordinary edition, closed; Vol. II, large paper edition, open at title-page. Design on front cover of ordinary edition and title-pages of both editions by Aubrey Beardsley. The design on the spine of both editions is probably by him.
Line-blocks.
Lent by Mr. W.G. Good.

Cat. See Vallance 62(I); Gallatin 855; Princeton p. 22.

Repr. Title-page only reproduced in Lane and Gallatin (pl. (7)).

Note by W.G. Good. Beardsley's cover design for the ordinary edition does not appear to have been hitherto recorded. See Last Letters of Aubrey Beardsley, 1904, No. LI: "Thank you so much for the volumes of Miss Burney. I was so amused to find that they had covers & title-pages of my own early designing".

284. The Pall Mall Magazine, Vol. I, June, 1893. In bound volume. 8vo. 'Of a Neophyte and how the Black Art was revealed unto him by the Fiend Asomuel'. Illustration by Aubrey Beardsley to "The Black Art" part II by James Mew, facing p. 177.
Lettered within the design with title.
Line-block 9¼ x 6¼
Victoria and Albert Museum Library.

Cat. Vallance 60 (I); Gallatin 852.

Vallance (loc. cit) points out that the name Asomuel, meaning insomnia, was a neologism of the artist's own devising.

The Motif of the peacock feather in the background appears also in Bon-Mots of Samuel Foote and Theodore Hook, 1894, p. 145.

285. The Pall Mall Magazine, July, 1893. In original wrapper. 4to. Open at 'The Kiss of Judas' by Aubrey Beardsley as plate prefixed to the story "A Kiss of Judas", by "X. L.", pp. 339-366.
Line-block.
Lent by Mr. W.G. Good.

Cat. See Vallance 60 (II); Gallatin 853.

The original drawing for this design is No. 295 in the present exhibition.

286. Mediaeval Legends. No. II. The Wonderful History of Virgilius the Sorcerer of Rome Englished for the First Time. David Nutt, publisher, London, 1893. First edition, uncut, cr. 8vo. One of 100 copies, open at frontispiece by Aubrey Beardsley.
Line-block.
Lent by Dr. Ian Fletcher.

Cat. Vallance, 63; Gallatin, 858; Princeton, p. 24.

The original drawing for the frontispiece is now in the Art Institute of Chicago (see No. 294 in the present exhibition).

Aubrey BEARDSLEY (1872-1898)

287. Decorations (4) from the periodical St. Pauls, 1894-5.
Line-blocks. 2¼ x 3; 2⅜ x 3; 2¼ x 2 and (1895) 1⅞ x 1⅝
With portions of letterpress.
Lent by Mr. W. G. Good.

Tailpiece: Figure watering the globe. From Vol. I, No. 1, March 1894.

Headpiece: Winged figure with musical instrument. From Vol. I, No. 1, March 1894.

Headpiece: Seated figure at a table. From Vol. I, No. 1, March 1894.

Headpiece: Pierrot and cat. From issue of 20 July, 1895.

Cat. Vallance 71; See Gallatin 280-283.

The original drawings for the first and third of these designs are in the Albertina Gallery, Vienna, and are Nos. 290, 291 in the present exhibition.

The references by Vallance and Gallatin are to reprints of some of these during 1898.

Kenneth GRAHAME (1859-1932)

288. **Pagan Papers. Published by John Lane, London, December 1893. 12mo. Title-page by Aubrey Beardsley. Open at title-page.**
Line-block.
Lent by Mr. W.G. Good.

Cat. See Vallance 67; Gallatin 844, Mathews 283; Princeton p. 25.

Kenneth Grahame's first book, consisting of a collection of articles previously published in magazines. The original drawing for the title-page is No. 292 in the present exhibition.

Bjørnstjerne Martinius BJØRNSON

289. **Pastor Sang. Being the Norwegian drama 'Over Aevne' by Bjørnstjerne Bjørnson, translated into English, for the author, by William Wilson, London and New York, Longmans, Green and Co., (October) 1893. 8vo. Cover designs by Aymer Vallance. Open at frontispiece by Beardsley.**
Line-block.
Lent by Mr. W.G. Good.

Cat. Princeton p. 24. Reference to frontispiece design Vallance 64; Gallatin 845.

Vallance (loc. cit.) points out the conscious imitation of Dürer in this frontispiece, the original drawing for which is No. 293 in the present exhibition. William Wilson was the pseudonym of More Adey (see No. 139).

Aubrey BEARDSLEY (1872-1898)

290. **A woman seated at a table upon which is a foetus under a glass dome. Original drawing for a headpiece in**

the periodical St. Pauls, Vol. I, No. 1, March 1894.
Signed with the artist's emblem.
Indian ink. 4¾ x 4¼
Lent by the Graphische Sammlung Albertina, Vienna.

Cat. Vallance 71; Gallatin 283.

Coll. Henry Reichardt.

The reproduction from this drawing in St. Pauls and in Early Work (pl. 96) omits the foetus, robbing the design of its grotesque point.

Vallance and Gallatin date this headpiece 1893-4 and 1893 respectively, and refer to a reprint which appeared in St. Pauls in 1898. A cutting from the periodical of 1894 is shown in the present exhibition (See No. 287).

Aubrey BEARDSLEY (1872-1898)

291. A figure watering the globe. Original drawing for a tailpiece in the periodical St. Pauls Vol. I, No. 1, March 1894.
Signed with the artist's emblem.
Indian ink. 3⅞ x 5
Lent by the Graphische Sammlung Albertina, Vienna.

Cat. Vallance 71; Gallatin 280.

The reproduction from this drawing in Early Work (pl. 94) places this tailpiece at an eccentric angle, losing the stabilising horizontal and vertical made by the cloud forms crossing the globe, and by the artist's emblem.

Vallance and Gallatin date this design 1893-4 and 1893 respectively, and refer to reprints which appeared in St. Pauls in 1898. A cutting from the periodical of 1894 is shown in the present exhibition (See No. 287).

Aubrey BEARDSLEY (1872-1898)

292. Original drawing for the title-page to Pagan Papers, by Kenneth Grahame, published by John Lane, London, December 1893.
Indian ink. 9 x 5¼
Lent by Mr. R. A. Harari.

Cat. Vallance 67; Gallatin 844.

A copy of the book Pagan Papers, showing the title-page, is No. 288 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

293. Original drawing for the frontispiece to Pastor Sang, being the Norwegian drama Over Aevne, by Bjørnstjerne Bjørnson, translated by William Wilson, published by Longmans, Green & Co., London and New York, 1893.
Signed with monogram A B.
Indian ink. 9½ x 6¾
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 64; Gallatin 845.

Coll. Messrs. Shirley & Co., Paris.

Here Beardsley has imitated Dürer, as also in the Düresque monogram. A copy of the book, open at the frontispiece, is No. 289 in the present exhibition.

William Wilson was the pseudonym of More Adey, one of Beardsley's early London friends (See No. 139).

Aubrey BEARDSLEY (1872-1898)

294. 'Virgilius the Sorcerer'. Original drawing for the frontispiece to large-paper copies of The Wonderful

History of Virgilius the Sorcerer of Rome,
published by David Nutt, London, 1893.
Signed with the artist's emblem.
Indian ink. 9 x 5¾
Lent by The Art Institute of Chicago.

Cat. Vallance 63; Gallatin 858.

Coll. Robert Allerton (donor)

A copy of the book Virgilius the Sorcerer... is No. 286 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

295. The Kiss of Judas. Original drawing for the plate prefixed to the story "A Kiss of Judas" by "X. L.", in The Pall Mall Magazine, July 1893, pp. 339-366.
Signed with the artist's emblem and inscribed in capitals with title.
Indian ink. 12¼ x 8⅝
Lent by Mr. R. A. Harari.

Cat. Vallance 60(11); Gallatin 853.

A copy of The Pall Mall Magazine open at the illustration is No. 285 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

296. Rejane (Sic). Original portrait of Madame Réjane (Gabrielle Charlotte Réju) (1857-1920), full-length, on a chaise longue, left profile. 1894.
Signed within the design with the artist's emblem and inscribed in capitals with title.
Indian ink. 13¼ x 8¾
Lent by The Metropolitan Museum of Art, New York.

Cat. Vallance 93; Gallatin 940.

Repr. J. Pennell Pen Drawings and Pen Draughtsmen, London, (December), 1894, pl. 348; A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, pl. 123.

Madame Réjane appeared in the role of Catherine in Madame Sans Gêne at the Gaiety Theatre, London, 23 June, 1894, her first appearance in London.

Aubrey BEARDSLEY (1872-1898)

297. Poster advertising Children's Books published by T. Fisher Unwin, London. (Boston, George M. Walker and Co.). 1894.
Signed with emblem and Aubrey Beardsley.
Colour lithograph. 30 x 11⅜
Lent by Mr. Anthony d'Offay.

Cat. Vallance 78; Mathews 62; Princeton p. 25.

Repr. A Book of Fifty Drawings by Aubrey Beardsley, L. Smithers, London, 1897, p. 99

Aubrey BEARDSLEY (1872-1898)

298. Two plates from An Issue of Five Drawings Illustrative of Juvenal and Lucian. Privately printed by Leonard Smithers, London, 1906 (120 copies).
Lucian's Strange Creatures.
Birth from the Calf of the Leg.
Line-blocks. Each 9 x 5
Lent by Mr. W.G. Good.

Cat. See Vallance 74 (III, IV); Gallatin 1077, 1078.

The drawings which these plates reproduce were intended by Beardsley for an edition of Lucian's True History. Privately printed (Lawrence & Bullen), London, 1894. (See No. 147 in the present exhibition). They were not used for this edition however.

Aubrey BEARDSLEY (1872-1898)

300. Poster for the Keynotes Series. The cover design for Keynotes by George Egerton reproduced in colours, with the panel occupied by the titles of selected examples in the series. Published by John Lane, 1895.
Colour lithograph. 17 x 11 11/16
Lent by Mr. W.G. Good.

Cat. Princeton p. 22.

Few examples of this poster seem to have survived.

Aubrey BEARDSLEY (1872-1898)

301. Prospectus of the Keynotes Series of Novels and Short Stories, reproducing twenty-one designs for title-pages by Aubrey Beardsley and 18 key monograms. With press notices. Published by John Lane, London, 1896. In green-grey wrapper with design by Beardsley, also reproduced on title-page. 8vo. Closed.
Lent by Mr. W.G. Good.

"Keynotes" series of novels and short stories.

For 22 out of 34 volumes in this series Beardsley designed the front cover and title-page and for 15 of the volumes an ornamental key embodying the monogram of the author. This key monogram appears on the spine and the back cover of the binding and, in most volumes, on the back of the contents page. In 19 cases the keys though designed in his style were not by him.

Volumes I to III published by Elkin Mathews and John Lane, London, and by Roberts Brothers, Boston, 1893-4. Volume IV to XX and volume XXIII published by John Lane, London, and by Roberts Brothers, Boston, 1894-6. Volume XXI published by John Lane, London, and by G. P. Putnam's Sons, New York. Crown 8vo. Drawings in indian ink: printing from line-blocks and letterpress.

Window side of case:

Keynotes by George Egerton (pseudonym of Mrs. Chavelita Dunne Bright). December 1893. (Vol. 1)

302. (a) First issue of first edition in pink paper wrappers, the designs in dark blue. Closed.

303. (b) Second issue of first edition in cloth boards. Bound in light green cloth, the designs in dark green. Closed.

304. (c) Original drawing by Beardsley for cover. The same design was used for the title but the panel was smaller, so that in the line-block the right-hand kite flies outside it. (9^{5}/16 x 6¼)

305. (d) Second edition in green cloth boards. Open at title-page.

The Mirror of Music by Stanley V. Makower. August, 1895. (Vol. XV)

306. (a) First edition bound in dark green cloth, the designs in pink-grey. Closed.

307. (b) Original drawing by Beardsley for title-page and key monogram. (7^{11}/16 x 4^{7}/16)

308. (c) First edition. Open at title-page.

Platonic Affections by John Smith. April, 1896. (Vol. XXIII).

309. (a) First edition bound in blue-green cloth, the designs in dark crimson. Closed.

310. (b) Original drawing by Beardsley for title-page (7½ x 4½)

311. (c) First edition. Open at title-page.

The British Barbarians, A hill-top Novel, by Grant Allen. November, 1895. (Vol. XXI)

312. (a) Fourth edition. Open at title-page.

313. (b) Original drawing by Beardsley for title-page (8^{3}/16 x 5).

314. (c) First edition, bound in dark grey-blue cloth, the designs in grey. Closed.

The Great God Pan and the Inmost Light by Arthur Machen. December, 1894 (Vol. V).

315. (a) Second edition. Open at title-page.

316. (b) Original drawing by Beardsley for title-page (8^{13}/16 x 4^{11}/16).

317. (c) First edition, bound in dark grey-blue cloth, the designs in light grey. Closed.

The Mountain Lovers by Fiona MacLeod (pseudonym of William Sharp). July, 1895 (Vol. XVII)

318. (a) First edition. Open at title-page.

319. (b) Original drawings by Beardsley for title-page and key monogram (7⅝ x 4^{7}/16).

320. (c) First edition bound in turquoise blue cloth, the designs in light grey. Closed.

Wall side of case:

Yellow and White by W. Carlton Dawe. August, 1895 (Vol. XVI)

321. (a) First edition, bound in ochre cloth, the designs in pink. Closed.

322. (b) Original drawings by Beardsley for title-page enclosing the key monogram to The Three Imposters ($7^{11}/16$ x $4^{7}/16$)

Monochromes by Ella D'Arcy. June, 1895 (Vol. XIII).

323. First edition, bound in grey cloth, the designs in blue. Closed.

The Three Imposters or The Transmutations by Arthur Machen. November, 1895 (Vol. XIX).

324. First edition, bound in dark grey-blue cloth, the designs in light grey. Closed.

The Woman Who Didn't by Victoria Crosse (pseudonym of Vivian Cory). August, 1895 (Vol. XVIII).

325. First edition, bound in red cloth, the designs in pink-grey. Closed.

The Dancing Faun by Florence Farr (Emery). June, 1894 (Vol. II).

326. (a) First issue of first edition, bound in light blue cloth, the designs in dark blue and with the key in gold. Closed.

327. (b) Second issue of first edition, bound in light green cloth, the designs in dark blue. Open at title-page.

The Woman Who Did by Grant Allen. February, 1895 (Vol. VIII).

328. (a) Fifteenth edition, bound in olive-green cloth, the designs in light grey. Closed.

329. (b) First American edition, 1895; bound in red-brown cloth. The design in black is from a smaller block and with different lettering. Closed.

Discords by George Egerton (pseudonym of Mrs. Chavelita Dunne Bright). December, 1894 Vol. VI).

330. (a) Original drawing by Beardsley for title-page (8¾ x 4¾)

331. (b) Second edition, bound in crimson cloth, the designs in grey. Closed.

Nobody's Fault by Netta Syrett. February, 1896 (Vol. XX).

332. First edition, bound in dark blue cloth, the designs in green. Closed.

Prince Zaleski by M. P. Shiel. March, 1895. (Vol. VII).

333. First edition, bound in purple cloth, the designs in white. Closed.

Grey Roses by Henry Harland. May, 1895 (Vol. X).

334. (a) Original drawing by Beardsley for title-page (7^{11}/16 x 4½)

335. (b) First edition, bound in mauve-grey cloth, the designs in pink. Closed.

Poor Folk translated from the Russian of F. Dostoievsky by Lena Milman with an introduction by George Moore. June, 1894 (Vol. III).

336. (a) First edition, open at title-page.

337. (b) First edition, bound in yellow cloth, the designs in black. Closed.

Women's Tragedies by H. D. Lowry May, 1895 (Vol. IX)

338. (a) First edition, bound in blue cloth, the designs in orange-pink. Closed. Inscribed by the author, 1903.

339. (b) First edition, open at title-page.

A Child of the Age by Francis Adams. November, 1894. (Vol. IV).

340. First edition, bound in dark-green cloth, the designs in light grey. Closed.

At the Relton Arms by Evelyn Sharp. June, 1895 (Vol. XIII).

341. First edition, bound in brown cloth, the designs in light grey-green. Closed.

At the First Corner and Other Stories by H. B. Marriott-Watson. May, 1895 (Vol. XI)

342. First edition, bound in dark blue cloth, the designs in pink. Closed.

The Girl from the Farm by Gertrude Dix. June, 1895 (Vol. XIV).

343. First edition, bound in brown cloth, the designs in grey. Closed.

Lenders: Original drawings by Beardsley lent by the University Library, Princeton, New Jersey.

Nos. 303, 308, 315, 318, 324, 325, 326, 329, 330, 338, 339, 342 lent by Dr. Ian Fletcher.

Nos. 302, 306, 309, 314, 317, 320, 321, 327, 332, 333, 335, 337, 343, lent by Mr. W. G. Good.

Nos. 303, 311, 312, 323, 328, 326, 340, 341 lent by Mr. Brian Reade.

Cat. See Vallance 69(I-XXII); Gallatin 796-842; Princeton pp. 22, 23.

This series of novels and short stories reflects the taste of John Lane who published them, and his enthusiasm for the younger generation of writers contemporary with Beardsley. Many of the books were written by representatives of the New Woman, some of whom (Evelyn Sharp, for example), later became prominent suffragettes. The typographical lay-out with wide margins, the use of the lower case in titles and Beardsley's designs for the keys, covers and title-pages typified the series and raised it to the highest point in the category of well-produced cheap books of the 'Nineties. They were 3/6d. each.

Aubrey BEARDSLEY (1872-1898)

A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde. (London, John Lane, 1907). Second issue. The Salome drawings, with the addition of "Salome on Settle", reproduced the size of the originals and printed on Japanese vellum.
Each signed within the design with the artist's emblem.
Line-blocks and letterpress. Size of sheets 13¾ x 10¾
Lent by Mr. Brian Reade.

Cat. Vallance 86(XIII); Gallatin p. 48;
Princeton p. 26.

344. Contents sheet in letterpress (not shown):
345. Plates I The Woman in the Moon
(II Design for Title-Page) See No. 363
(III Cover Design) See No. 448
346. IV Design for the list of Pictures
347. V The Peacock Skirt
348. VI The Black Cape
349. VII A Platonic Lament
350. VIII John and Salome
351. IX Enter Herodias
352. X The Eyes of Herod
353. XI The Stomach Dance
354. XII The Toilet of Salome I
355. XIII The Toilet of Salome - II
356. XIV The Dancer's Reward
357. XV The Climax
358. XVI Salome on Settle
359. XVII Cul de lampe

Aubrey BEARDSLEY (1872-1898)

360. THE BLACK CAPE. Original drawing substituted for that of John and Salome as plate facing p. 8. of *Salome*, translated from the French of Oscar Wilde (by Lord Alfred Douglas), published by Elkin Mathews & John Lane, London, and by Copeland & Day, Boston, 1894.
Signed with the artist's emblem.
Pen and ink. $8^{13}/16$ x $6\frac{1}{4}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 86(iii); Gallatin 881; Princeton No. 42 (repr. facing p. 26).

Coll. John Lane; A. E. Gallatin (donor)

The drawing has nothing to do with the story of Salome. It shows a woman in the walking clothes of 1894, but in the likeness of some female actress in a Japanese print.

Aubrey BEARDSLEY (1872-1898)

361. The Toilet of Salome. Original drawing of Second Version. Illustration to *Salome.* A tragedy in one act, translated (by Lord Alfred Douglas) from the French of Oscar Wilde. Pictured by Aubrey Beardsley, published by Elkin Mathews and John Lane, London; Copeland and Day, Boston, March, 1894.
Signed with the artist's emblem.
Indian Ink. $8^{13}/16$ x $6^{5}/16$
Lent by the British Museum.

Cat. Vallance 86; VIII Gallatin 886.

The second version of 'The Toilet of Salome' was done to replace the version shown in the 1907 *Portfolio* (see No. 355) which was not published in the 1894 edition of the book owing to details considered to be too erotic. In the second version Salome is depicted as an emancipated woman of the 'Nineties who keeps unladylike books (by Zola, the Marquis de Sade and so on) at hand, while the pierrot who dresses her hair is an added anachronism, entirely of Beardsley's fantasy.

Aubrey BEARDSLEY (1872-1898)

362. J'ai Baisé Ta Bouche Iokanaan - J'ai Baisé Ta Bouche. Original drawing representing Salome with the head of St. John the Baptist. 1893. Published in the first number of The Studio, April, 1893. The green washes were added subsequently. Signed Aubrey Beardsley (caps.) and With the artist's emblem. Lettered with title. Indian ink and water-colour. $10\,{}^{15}/_{16}$ x $5\,{}^{13}/_{16}$ Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 57(VI); Gallatin 232; Princeton No. 97 (Suppl.).

Coll. J. Harlin O'Connell.

Lit. Robert Ross "A Note on 'Salome'", in Salome published by John Lane, London and New York, 1912.

Repr. "A New Illustrator: Aubrey Beardsley" by Joseph Pennell, in The Studio, Vol. I, no. 1, p. 19, April, 1893.

When this drawing was shown to John Lane he commissioned Beardsley to illustrate Wilde's Salome.

Aubrey BEARDSLEY (1872-1898)

363. Title-page from A Portfolio of Aubrey Beardsley's drawings Illustrating "Salome" by Oscar Wilde (London, John Lane, 1907). Second issue, (Plate No. II. See Nos. 345-359).
Signed within the design with the artist's emblem.
Line block. Size of sheet 13¾ x 10¾
Lent by Mr. Brian Reade.

Cat. Vallance 86 (XIII); Gallatin p. 48;
Princeton p. 26.

The illustrations, as first published by John Lane in Salome, 1894, were reproduced on a smaller scale. It was considered necessary to expurgate certain details from the title-page as originally designed (See No. 364).

Oscar WILDE (1854-1900

364. **Salome. A tragedy in one act, translated (by Lord Alfred Douglas) from the French of Oscar Wilde. Pictured by Aubrey Beardsley. Published by Elkin Mathews and John Lane, London: Copeland and Day, Boston, March, 1894. The first English edition. 4to. Eleven illustrations, designs for title page and "List of pictures", ornaments on front and back covers: all by Aubrey Beardsley. Open at frontispiece and title-page.**
Line-blocks and letterpress.
Lent by Mr. W.G. Good.

Cat. See Vallance 86; Gattatin 875; Princeton p. 25.

The covers of the ordinary issue of the first edition were in coarse-grained blue canvas boards. Wilde was not pleased with Lane for devising this binding. "The cover of Salome is quite dreadful", he wrote to the publisher, "Don't spoil a lovely book. Have simply a folded vellum wrapper with the design in scarlet - much cheaper, and much better. The texture of the present cover is coarse and common: it is quite impossible and spoils the real beauty of the interior. Use up this horrid Irish stuff for stories etc: don't inflict it on a work of art like Salome. It really will do you a great deal of harm. Everyone will say that it is coarse and inappropriate. I loathe it. So does Beardsley." (See Rupert Hart-Davis (ed.) The Letters of Oscar Wilde, London, 1962, p. 348. The edition de luxe was bound in green silk (See No. 365).

Oscar WILDE (1854-1900)

365. Salome. A tragedy in one act, translated (by Lord Alfred Douglas) from the French of Oscar Wilde. Pictured by Aubrey Beardsley. Published by Elkin Mathews and John Lane, London, Copeland and Day, Boston, March, 1894. Copy of the edition de luxe limited to 100 copies for England bound in green silk with covers and spine stamped in gold, the covers with designs by Aubrey Beardsley. 4to. Closed.
Lent by Mr. R. A. Harari.

Cat. See Vallance 86; Gallatin 875; Princeton p. 25.

Coll. Bookplates of Herbert J. Pollitt (designed by Beardsley, see No. 551 in present exhibition); and of Michael Sadleir.

Aubrey BEARDSLEY (1872-1896)

366. Enter Herodias. First state. Proof. The second state of this subject is plate facing p. 24 of Salome, translated from the French of Oscar Wilde (by Lord Alfred Douglas), published by Elkin Mathews & John Lane, London, and Copeland & Day, Boston. 1894.
Signed within the print with the artist's emblem.
Inscribed by the artist Alfred Lambart from Aubrey Beardsley and with the verse:

> Because one figure was undressed
> This little drawing was suppressed
> It was unkind -
> But never mind
> Perhaps it all was for the best.

Line block 7 x 5^{1}/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 86(v); Gallatin p. 47; Princeton p. 32.

Coll. Alfred Lambart; A. E. Gallatin (donor)

Repr. R. A. Walker, The Best of Beardsley London, 1948, pl. 7. Not reproduced in Lane's Early, Later or Uncollected Work.

Another proof of the first state was inscribed with the same verse for Frank Harris (Vallance and Gallatin loc. cit.). In the published version of the illustration a fig-leaf is shown tied on to the male figure in the background (See No. 351).

367. The Cambridge A B C, No. 1, 8 June 1894.
Front wrapper designed by Aubrey Beardsley.
8vo. Closed.
Signed in capitals Aubrey Beardsley.
Line-block.
Lent by Mr. W. G. Good.

Cat. See Vallance 105; Gallatin 866; Princeton p. 24.

Maurice Baring helped to found this paper while he was at Cambridge. Beardsley was paid ten guineas for the cover design but undergraduates persisted in doubting its authenticity. Photostats of relevant letters from Beardsley to Maurice Baring are shown alongside.

Aubrey BEARDSLEY (1872-1898)

368.
369. Programmes (2) for plays performed at the Avenue Theatre, London, 1894.
The Comedy of Sighs, by John Todhunter, 29 March 1894. Printed in blue on light green paper. Arms and the Man, by Bernard Shaw, 21 April 1894. Printed in black on toned paper. The same block was used for both programmes, but in the first programme the designer's name is spelt BEARDSLEYS at the bottom left below the panel. This mistake was corrected in the second programme.
Line-block and letterpress. Each 8 x 5½
Lent by Mr. W. G. Good.

Cat. See Vallance 76; Princeton p. 24.

The design used for each programme is a reduced version of the design of Beardsley's first poster (see No. 383 in present exhibition) made for The Comedy of Sighs.

George EGERTON (Mrs. Chavelita Dunne Bright) (1859-1945)

370. Young Ofeg's Ditties, by Ola Hansson.
Translated from the Swedish by George Egerton.
John Lane, publishers, London, 1895. First edition, uncut, 8vo.
Open at title-page designed by Aubrey Beardsley.
Lent by Dr. Ian Fletcher.

Cat. Vallance, 125; Gallatin 843;
Mathews 255.

This book was designed on the same principles as the volumes in the Keynotes series, with similar front cover and title by Beardsley. It was not however published as one of that series.

Ola Hansson was the Swedish author of Sensitiva Amorosa, Young Scandinavia and a novel called Fru Esther Bruce, in which the heroine was said to be like Eleonora Duse. In 1889 Laura Marholm, a German authoress of Norwegian origins, married Ola Hansson. In her Das Buch der Frauen, translated by Hermione Ramsden in 1896 as Modern Women, she included a laudatory chapter on George Egerton.

Anna Katherine GREEN

371. The Doctor, his Wife and the Clock. Published by T. Fisher Unwin, London, 1895. 8vo. Aubrey Beardsley's design for the Children's Books Poster published by Unwin is reproduced on the front cover and on the pictorial title-page. Closed. Line-block.
Lent by Mr. W.G. Good.

Aubrey BEARDSLEY (1872-1898)

372. The Pseudonym and Autonym Libraries.
Pictorial advertisement slip, a reduction from the poster advertising the Pseudonym Library, published by T. Fisher Unwin, London.
Colour lithograph. 6⅞ x 4⅝ E. 3027-1921
Victoria and Albert Museum.

Cat. See Vallance 77; Gallatin 789.

The poster from which this lithograph is a reduction is No. 381 in the present exhibition.

373. Unwin's Chap Book. 1899-1900. One shilling. T. Fisher Unwin. Publisher. London. 4to. With panel on left of cover design reproducing Beardsley's design for the panel on the left of the poster advertising the Pseudonym Library, published by T. Fisher Unwin, London. Closed.
Line-block.
Lent by the Brighton Grammar School.

For the poster see No. 381.

John Oliver HOBBES (pseudonym of Pearl Mary-Teresa Craigie, née Richards)

374. The Dream and the Business. Published by T. Fisher Unwin, London, August, 1906. Beardsley's poster advertising Unwin's "Pseudonym Library" reproduced in colour on the front cover. First edition. 8vo.
Colour process engraving.
Lent by Mr. W.G. Good.

Cat. Princeton p. 30.

For the poster see No. 381.

The American-born novelist and dramatist, Mrs. Craigie, compounded her pseudonym of John, the name of her father and son, Oliver, from Cromwell one of her heroes, and Hobbes from the 17th century philosopher Thomas Hobbes. Her first novel Some Emotions and a Moral, in the "Pseudonym Library", 1891, was a popular success. The Gods, Some Mortals, and Lord Wickenham, 1895, was considered her best work. The present novel, her last, was a study of religious temperaments.

She collaborated with George Moore in writing her earlier plays. The Ambassador, written after dismissing Moore, ran for a successful season at the St. Jame s 'S Theatre in 1898.

Aubrey BEARDSLEY (1872-1898)

375. Proof of title-page of The British Barbarians by Grant Allen, No. XXI in the Keynotes Series published by John Lane, London, 1895 (see No. 314 in Keynotes case in the present exhibition).
Line-block. $5^{13}/16 \times 3\frac{1}{2}$
Victoria and Albert Museum E. 396-'99

Coll. Gleeson White.

This proof, mounted on thick dark green paper belongs to a large group of similarly mounted prints after Beardsley once in the collection of Gleeson White (1851-1898), first editor of The Studio during 1893 and 1894. In 1899 the Museum acquired 199 of these mounted prints from Gleeson White's widow.

It was in fact White who was editor of The Studio when Pennell's article on Beardsley was published in it. Lewis Hind, who had been editor presumptive when The Studio was founded in 1892, had invited the contributions from Pennell and Beardsley, but he then became editor of The Pall Mall Budget in 1893.

Henry Duff TRAILL (1842-1900)

376. The Barbarous Britishers. A Tip-top Novel. Published by John Lane, London, January, 1896. 8vo. Designs on front cover and title-page and for the key monogram on back cover by Aubrey Beardsley. Closed.
Line blocks and letterpress.
Lent by Mr. W.G. Good.

Cat. See Vallance 70; Gallatin 860; Princeton p. 27.

This copy has brown paper wrappers printed in green. Copies exist printed in dark brown. The novel is a parody of The British Barbarians, a Hill-top Novel, by Grant Allen (Vol. XXI in the "Keynotes" series published by John Lane, London, and by G. P. Putnam's Sons, New York, 1895). Beardsley's cover design is a burlesque of his design for The British Barbarians. His original drawings for the book shown here are at No. 377 in the present exhibition.

Henry Duff Traill was chief political leader-writer on The Daily Telegraph (1882-1897) and editor of The Observer (1888-1891). He wrote two volumes of satiric verse Recaptured Rhymes, 1882, and Saturday Songs, 1890. His other works include The New Lucian, 1884 and Life of Sir John Franklin, 1896.

Aubrey BEARDSLEY (1872-1898)

377. Original drawing for the front cover, title-page and key monogram of The Barbarous Britishers. A tip-top novel by H. D. Traill, published by John Lane, London (1896).
Indian ink. 5¾ x 3½
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 70; Gallatin 860; Princeton No. 52.

Coll. John Lane; A. E. Gallatin (donor)

This design is a parody of that for The British Barbarians, by Grant Allen, published by John Lane, London, and by G. P. Putnam's Sons, New York, London, November, 1895, Vol. XXI in the "Keynotes" series.

The woman on the cover and title-page is a caricature of Miss Ada Lundberg, the actress.

378. The Studio, Vol. I, No. 1, April, 1893. 4 to. Design on front wrapper by Aubrey Beardsley. Contains "A New Illustrator: Aubrey Beardsley", by Joseph Pennell, pp. 14-19. Closed.
Line-block and letterpress.
Lent by Mr. W. G. Good.

Cat. See Vallance 57; Gallatin 851; Princeton p. 37.

Lit. C. Lewis Hind's introduction to The Uncollected Work of Aubrey Beardsley, London and New York, 1925, pp. xvi-xix.

Beardsley met C. Lewis Hind, who was then editor of the forthcoming Studio, towards the the end of 1892 at Mrs. Meynell's and showed him a portfolio of his drawings. Hind took several for The Studio and subsequently asked Pennell to write an article on Beardsley to be published with the drawings in the first number of the magazine.

Aubrey BEARDSLEY (1872-1898)

379. Poster advertising The Studio, Vol. 5, Number 30, September, 1895.
Line-block and letterpress 28½ x 8½ E.451-1965
Victoria and Albert Museum

Cat. Vallance 57: Gallatin, 851.

This design was made originally for the wrapper of The Studio. There were three states of it (not two as given by Vallance and Gallatin). The first state (Early Work, pl. 19, top) has no leaves to the right of the label STUDIO, is not bordered in black and lacks the label with the publisher's address at the bottom, besides other differences. The second state (Early Work pl. 19, bottom) is similar to the poster but includes a figure of a faun with pipes sitting below the tree on the far left. For an example of the third state of the design, as it appeared on the wrapper, see No. 378 in this Exhibition. The poster was simply the third state enlarged and printed over a paler shade of green.

Aubrey BEARDSLEY (1872-1898)

380. Original drawing for the Pseudonym and Antonym Libraries poster.

Indian ink. 14⅛ x 5⅝
Lent by the Philip H. and A.S.W. Rosenbach Foundation, Philadelphia.

Cat. Vallance 77; Gallatin 790

Repr. Good Reading about Many Books... Unwin, London, 1894.

Coll. T. Fisher Unwin.

The poster is No. 381 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

381. Poster advertising the Pseudonym and Autonym Libraries, published by T. Fisher Unwin.
Signed in capitals Aubrey Beardsley.
Colour lithograph. 30 x 20¼ E. 1376-1931
Victoria and Albert Museum.

Cat. Vallance 77; Gallatin 789.

The original drawing for this poster is No. 380 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

382. The Spinster's Scrip, as compiled by Cecil Raynor. Poster advertising book published by William Heinemann, 1894.
Signed in the print Aubrey Beardsley.
Line-block and letterpress. 14¼ x 9^{5}/16 E. 21-1900
Victoria and Albert Museum

Cat. Vallance 107; Gallatin 795; Princeton No. 41.

Coll. Dr. W. A. Propert (donor)

Repr. A Beardsley, The New Review, XI, July, 1894, "The Art of the Hoarding". H. C. Marillier, The Early Work of Aubrey Beardsley, London, 1899, pl. 156.

Gallatin records this design (without the letterpress presumably, see Early Work) as unused. This example is evidence that it was almost certainly in use as a pictorial show-card in bookshops. The original drawing for it, in the Princeton University Library, is not exhibited here. The reproduction in Early Work includes a dog at the end of the leash.

Aubrey BEARDSLEY (1872-1898)

383. Poster advertising A Comedy of Sighs, by J. Todhunter, and The Land of Heart's Desire, by W. B. Yeats, at the Avenue Theatre, London, 29 March, 1894.
Colour lithograph. 30 x 20. E. 289-1925
Victoria and Albert Museum.

Cat. Vallance 76; Gallatin 788.

Coll. Miss Gwen John (donor)

ROOM 71

Aubrey BEARDSLEY (1872-1898)

384. **Atalanta in Calydon. Original drawing.**
Pen and ink and wash. 12 x 4⅜
Lent by the British Museum.

Cat. Vallance 129; Gallatin 946.

Coll. John Lane (bequest).

Aubrey BEARDSLEY (1872-1898)

Original drawings (4) commissioned by Stone & Kimball, Chicago, for the large-paper edition of The World of Edgar Allan Poe, 10 volumes, 1894-5.

385. **1. The Murders in the Rue Morgue**
386. **2. The Black Cat**
387. **3. The Fall of the House of Usher**
388. **4. The Mask of the Red Death**

The first and the last signed with the artist's emblem.
Indian ink. Each 9⅞ x 6¼
Lent by Mr. Albert Reese, New York.

Cat. Vallance 110; Gallatin 983-986;
See Princeton p. 26.

Repr. Four illustrations for the Tales of Edgar Allan Poe..., Herbert S. Stone & Company, Chicago. 1901.

See Nos. 389-392 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

Four Illustrations for the Tales of Edgar Allan Poe, Drawn by Aubrey Beardsley.
Published by Herbert S. Stone & Company, Chicago, 1901 (250 copies).

389. The Murders in the Rue Morgue.
390. The Black Cat.
391. The Fall of the House of Usher.
392. The Mask of the Red Death.

Line-blocks. Each $8\frac{1}{2} \times 5\frac{1}{2}$
Lent by Mr. W.G. Good.

Cat. See Vallance 110; Gallatin 983-986; Princeton p. 26.

These drawings were commissioned by Stone & Kimball of Chicago for an edition of The Works of Edgar Allan Poe, 10 volumes, 1894-5. Reproductions apparently accompanied only the Japanese paper issue which consisted of 10 sets.

Aubrey BEARDSLEY (1872-1898)

393. Original drawing for a poster to advertise
The Yellow Book. 1894.
Signed Aubrey Beardsley.
Pen and ink. 15 1/16 x 10⅞
Lent by the Princeton University Library,
Princeton, New Jersey.

Cat. Vallance 89 (xxx); Gallatin 924;
Princeton No. 46.

Coll. John Lane; A. E. Gallatin (donor).

Repr. "The Art of the Hoarding" by
Beardsley, in The New Review, Vol. XI, p.54,
(July 1894).

Aubrey BEARDSLEY (1872-1898)

394. Original drawing for the cover of The Yellow Book
Prospectus, No. I. April, 1894.
Signed with the artist's emblem.
Indian ink. 9½ x 6⅛ E.518-1926
Victoria and Albert Museum.

Cat. Vallance 89 (I); Gallatin 926.

Coll. John Lane (donor).

Aubrey BEARDSLEY (1872-1898)

395. 'A Night Piece' . Original drawing for
The Yellow Book, Vol. I, April, 1894, pl. VII
(index).
Indian ink and wash. 12⅝ x 6⅛
Lent by the Fitzwilliam Museum, Cambridge.

Cat. Vallance 89 (VI); Gallatin 898

Exh. Tate Gallery, Drawings by Aubrey
Beardsley, Nov. 1923 - March 1924, No. 38,
Lent by Hon. Evan Morgan; (according to
labels on back of frame) Johannesburg Empire

Loan Exhibition; London, National Gallery British Painting since Whistler, 1940 (not in catalogue of Elkin Mathews and John Lane); London, National Gallery, 1940. Drawings of Augustus John, some drawings of the past 50 years, No. 31.

Lit. A. Vallance, A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. 206.

Coll. Sale, Christie's, 20 Dec. 1901, Lot 71 as "Aubrey Beardsley - in Leicester Square - Black and White", Sold C. McDonell, bought Cook, (6½gns.); Hon. Evan Morgan; A. L. Assheton, Sale, Sotheby's, 18 Feb. 1930, Lot 388; Louis Clarke. Bequeathed by Dr. Louis C. G. Clarke, 1960.

Aubrey BEARDSLEY (1872-1898)

396. Cover design for The Yellow Book, Vol. I,
April, 1894.
Signed with artist's emblem.
Pencil and Indian ink. 10 x 8½.
Lent by the Tate Gallery.

Cat. Vallance, 89 (ii); Gallatin 893. Tate Gallery, 4171.

Coll. John Lane (bequeather to Tate Gallery, 1926).

Exh. (?) Carfax Gallery, October, 1904 - (34 or 36: cover design for The Yellow Book lent by John Lane); (?) Chicago, 1911 (35, 36 or 49: cover designs for The Yellow Book lent by John Lane); Brooklyn, December 1923 - January 1924 (37).

Lit. A Book of Fifty Drawings, Leonard Smithers, London, 1897, p. 206.

Repr. R. A. Walker, The Best of Beardsley, London, 1948, No. 17.

When the first number of The Yellow Book appeared Wilde said to Charles Ricketts, "My dear Boy, do not say nice, false things about the 'Yellow Book'. I bought it at the station, but before I had cut all the pages, I threw it out of my carriage window." To Ada Leveson he said it was "horrid and not yellow at all", and to Lord Alfred Douglas - that it was "dull and loathsome: a great failure - I am so glad." (see K. L. Mix, A Study in Yellow, London, 1960, p. 91) Talking of Beardsley's design for the cover of the first number he remarked "Oh, you can imagine the sort of thing. A terrible naked harlot smiling through a mask - and with ELKIN MATHEWS written on one breast and JOHN LANE on the other" (See Lord David Cecil, Max, London, 1964, p. 321). In fact he was annoyed that he was not asked to contribute to the magazine.

Aubrey BEARDSLEY (1872-1898)

397. Original drawing for the bookplate of John Lumsden Propert. Reproduced in The Yellow Book Vol. I. April 1894, pl. XIV (index).
Signed with the artist's emblem and dated 1893.
Indian ink. 7¾ x 4⅞
Lent by Mr. R. A. Harari.

Çat. Vallance 89 (VIII); Gallatin 900.

Aubrey BEARDSLEY (1872-1898)

398. Original drawing for the cover of The Yellow Book, Vol. II, published by Elkin Mathews and John Lane, July, 1894.
Signed within the design with the artist's emblem.
Pen and ink. 8⅛ x $6^{3}/16$
Lent by the Princeton University Library, Princeton, New Jersey.

Çat. Vallance 89 (ix); Gallatin 901; Princeton No. 43.

Coll. John Lane; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

399. Original drawing for the title-page of The Yellow Book, Vol. II, published by Elkin Mathews and John Lane, London, July, 1894.
With the artist's emblem.
Indian ink $3^{11}/_{16}$ x $3\frac{7}{8}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 89 (x); Gallatin 902; Princeton No. 43A. (suppl.)

Coll. M. Robert Dorn.

Aubrey BEARDSLEY (1872-1898)

400. Original drawing for the cover of The Yellow Book, Vol. III, published by Elkin Mathews and John Lane, October, 1894.
Pen and ink $8^{1}/_{16}$ x $6\frac{1}{8}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 89 (xv); Gallatin 909; Princeton No. 45 (repr. facing p. 10).

Coll. John Lane; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

401. 'The Comedy-Ballet of Marionnettes, Number 1.' Original drawing for The Yellow Book, Vol. II, published by Elkin Mathews and John Lane, London, July, 1894, p. (87).
Indian ink $13\frac{1}{8}$ x $10^{1}/_{16}$
Verso: A slight pencil sketch of a woman.
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 89 (xi); Gallatin 903;
Princeton No. 44.

Coll. Raoul Ponchon; A. E. Gallatin (donor)

The dwarf holds a small box, instead of a mask as in The Yellow Book plate; the drawing was altered to be used as an advertisement for Geraudel's pastilles. An oil painting by Beardsley entitled "Caprice" lent by the Tate Gallery (see No. 476) is a variant of this composition.

Aubrey BEARDSLEY (1872-1898)

402. Original drawing intended for a cover of The Yellow Book, but not used.
Signed Aubrey Beardsley.
Pen and ink. $7\frac{3}{8}$ x $6\frac{1}{8}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 89 (xxix); Gallatin 925;
Princeton No. 47.

Coll. John Lane; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

403. La Dame aux Camélias, 1894.
Indian ink later tinted with water-colour. 11 x $7\frac{1}{8}$.
Lent by the Tate Gallery.

Cat. Vallance 89 (xxi); Gallatin 916;
Tate Gallery, 4608.

Coll. Miss K. Savile Clarke
(Mrs. Cyril Martineau); Harry Melvill.

Lit. H. MacFall, Aubrey Beardsley,
London, 1928, p. 84.

Repr. A Book of Fifty Drawings,
Leonard Smithers, London, 1897, facing
p., 131; John Rothenstein The Artists of the

1890's, London, 1928, frontispiece; R. A. Walker, The Best of Beardsley, London, 1948, No. 31; L'Oeil, No. 90, June, 1962, p. 31.

This drawing was first published with the title of "Girl at her Toilet" in the journal St. Paul's, 2 April, 1894. It was next reproduced in The Yellow Book, Vol. III, October, 1894, p.50. On the back are written the words "Yellow Book Immediate/today." The present title dates from the Yellow Book reproduction and refers to the play thus named by Alexandre Dumas fils. Other representations by Beardsley of this subject are Gallatin 147 and Gallatin 1060.

The water-colour additions to the drawing appear to have been put there by 1897 (see Tate Gallery Catalogue, 4608).

Aubrey BEARDSLEY (1872-1898)

404. Original drawing for the cover of the Prospectus and front cover of The Yellow Book, Vol. V: to be published by John Lane, London, in April, 1895, but withdrawn.
On the Verso slight pencil sketch of a woman's profile and a two-line border in ink.
Indian ink 8½ x 6¼.
Lent by the Brighton Art Gallery.

Cat. Vallance 120; Gallatin 925 (Error) and 988.

Repr. Early Work No. 77, "Design for a Book Cover Hitherto Unpublished."

For the prospectus of Volume V see No. 425. For the dummy copy with a front cover after the above design see No. 426.

Aubrey BEARDSLEY (1872-1898)

405. The Wagnerites. Original drawing for The Yellow Book, Vol. III. October, 1894, pl. V (index)

Inscribed on the back in pencil. This is one of the finest drawings A. B. ever made, and it had much to do with making his reputation in France. It was drawn in 1894, and first published in the Yellow Book, Vol. III, and I think in the Courrier Francais. Joseph Pennell.
Indian ink, touched with white. 8⅛ x 7 E.136-1932
Victoria and Albert Museum.

Cat. Vallance 89 (XX); Gallatin 915

Repr. Le Courrier Français 23 December 1894.

Aubrey BEARDSLEY (1872-1898)

406. Original drawing for a poster to advertise The Yellow Book. Not used.
Signed with the artist's emblem.
Pen and ink. 13⅝ x 10⅛
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 95; Gallatin 792; Princeton No. 48.

Coll. John Lane; A. E. Gallatin (donor)

Aubrey BEARDSLEY (1872-1898)

407. "The Dancer" cut from the original drawing 'Comedy Ballet of Marionettes, III' made for The Yellow Book. Vol. II, July 1894, pl. V (index)
Renamed "The Black Domino".
Signed with the artist's emblem.
Indian ink. 8⅛ x 5⅛
Lent by the Cooper Union Museum, New York.

Cat. Vallance 87 and 89 (XI); Gallatin 905

Repr. R. A. Walker, The Best of Beardsley, London, 1948, pl. 24.

Exh. Carfax Gallery, 1904, London;
International Society of Sculptors, Painters Gravers, New Gallery, London, 1909;
Goupil Gallery London, 1918.

Coll. Judge William Evans.

Aubrey BEARDSLEY (1872-1898)

408. Sold Here. The Yellow Book. Contents of Vol. I, April, 1894. Small poster advertising The Yellow Book, the periodical published by Elkin Mathews and John Lane at The Bodley Head, London and by Copeland and Day, Boston, 1894.
Signed within the design Aubrey Beardsley and with engraver's name in full.
Line-block and letterpress; dark blue and yellow paper. 13⅝ x 9 E. 1377-1931
Victoria and Albert Museum.

Cat. Vallance p. 93, XXX; Gallatin 924.

Coll. Mrs. G. R. Halkett (donor).

The full name of the engraver of so many of the line-blocks after Beardsley's drawings is to be found here at the bottom right corner; C. Hentschel. A reproduction of a photograph of Carl Hentschel is to be seen in one of the ovals on the menu of The Playgoers' Club designed by Beardsley (see No.434) and of which Hentschel became the owner. A character in Jerome K. Jerome's Three Men in a Boat was based upon Hentschel.

Aubrey BEARDSLEY (1871-1898)

409. Prospectus for The Yellow Book No. 1, 1894. Cover design by Beardsley representing a woman at a bookstall. As issued privately.
Line-block, printed in black on light yellow paper.
4 x 3⅝.

410. Prospectus for The Yellow Book No. 1, 1894. Cover design in a smaller panel. As issued generally.
Line-block, printed in black on dark yellow paper.
4 x 3⅝.
Lent by Mr. W. G. Good.

The original drawing for the cover design of this prospectus is No. 394 in the present exhibition.

The Yellow Book. An illustrated quarterly. Vols. I and II published by Elkin Mathews and John Lane, London; Copeland and Day, Boston, April and July, 1894. Vols. III, IV and V published by John Lane, London; Copeland and Day, Boston, October, 1894, January, 1895 and April, 1895. 5 Vols. 4to. Closed: the first four showing front covers, the fifth showing back cover.
Lent by Mr. W. G. Good.

Cat. See Vallance pp. 90-93;
Gallatin pp. 49-53; Princeton pp. 26, 27.

411. Contributions by Aubrey Beardsley:

Vol. I Four drawings, designs for title-page, front and back covers, and spine. The first issue of Vol. I is distinguished by the misprint "Aprtl" on the front cover as in this copy. (The design for the spine of volume I is repeated on volume II; the design for the back cover is the same on all five volumes).

412. Vol. II Six drawings, designs for title-page, front and back covers, and spine.

413. Vol. III Six drawings, designs for title-page, front and back covers, and spine.

414. Vol. IV Four drawings, designs for title-page, front and back covers, and spine.

415. Vol. V Back cover and spine only. These were inadvertently retained after all other designs (front cover and five plates) by Beardsley had been withdrawn (see dummy copy of the original volume V, No. 426 in the present exhibition).

416. The Yellow Book, Vol. I. Published by Elkin Mathews and John Lane, London, April, 1894. 4to. Open at plate VII entitled 'Night Piece', after the drawing by Beardsley at No. 395 above.
Half-tone.
Victoria and Albert Museum.

A comparison of this plate with the original drawing for it will show how impossible it was to reproduce the design by the usual line-block; because the night-sky was rendered by a grey wash. If Beardsley had attempted a similar sky by means of hatched lines or dots a line-block could have been used, but the effect would have been quite different. Since the half-tone process had to be used for this plate the opportunity arose for reproducing some of the near-blacks and dark greys in Beardley's somewhat uneven drawing.

417. The Yellow Book, Vol. II. Published by Elkin Mathews and John Lane, London, July, 1894. 4to. Open at Plate No. V (index) entitled 'The Comedy Ballet of Marionettes III' after Aubrey Beardsley.
Line-block.
Victoria and Albert Museum.

Aubrey BEARDSLEY (1872-1898)

418. Portrait of Winifred Emery. Proof on Japanese vellum of plate 72 in The Early Work of Aubrey Beardsley, John Lane, London and New York, 1899. Reprint from the block used for plate XVI (Index) in The Yellow Book Vol. IV, October, 1894.
Line-block. 6 7/16 x 2 E. 377-'99
Victoria and Albert Museum.

This print, mounted on thick green paper, is one of 199 similarly mounted and once in the collection of Gleeson White (1851-1898) first editor of The Studio. Possibly he obtained this and other proofs which appear to be for the 1899 volume of Early Work at a time when they were being made some years in advance of the book's publication. When compared with the plates in The Yellow Book of 1894-5 they will be found to have coarser lines and to have lost details.

419. The Yellow Book, Vol. I. Reprint published by John Lane, London, in the twentieth century. With title-page and contents similar to those of April, 1894. 4to. Open at plate entitled 'Night Piece',

after the drawing by Beardsley at No. 395 above.
Half-tone.
Lent by Reading University Library.

All numbers of The Yellow Book were reprinted long after the period when they were originally issued. The reprints are close facsimiles, but in fact the arrangement of pages is sometimes different, and although the type-fount is the same small details of form in certain of the letters have been changed in the course of time. The illustrations are from new line-blocks and half-tone plates, possibly made from the photographs used originally but not from the first blocks and plates. A glance at the neck of the woman in 'Night Piece' in the later version will show signs of the half-tone screen, In the old version (see No. 416 nearby) the neck was not toned but left white. The grain of the night-sky in the later version is coarser than that in the 'Night Piece' of 1894.

420. The Yellow Book, Vol. III. Published by John Lane, London, October, 1894. 4to. Open at Plate No. V (Index) entitled 'The Wagnerites' after the drawing by Aubrey Beardsley at No. 405 above.
Line-block.
Victoria and Albert Museum.

Aubrey BEARDSLEY (1872-1898)

421. The Repentance of Mrs ...... Proof on Japanese vellum of plate 70 in The Early Work of Aubrey Beardsley, John Lane, London and New York, 1899. This plate appears to be a reprint from the block used for plate XV (Index) in The Yellow Book Vol. IV, October, 1894.
Line-block: $6\frac{3}{8}$ x $3^{3}/16$ E. 381-'99
Victoria and Albert Museum.

See note to No. 418, 'The Kneeling figure is a reminiscence of the principal one in "The Litany of Mary Magdalen" ' (A. Vallance, List of drawings etc., in Robert Ross, Aubrey Beardsley, London, 1909, p. 93. XXVI. See No. 121 in the present exhibition.

Aubrey BEARDSLEY (1872-1898) attributed to

422. Preliminary drawing, apparently intended for "The Mysterious Rose Garden", published in The Yellow Book, Vol. IV, January, 1895.
On 19 fragments reassembled.
Pencil and indian ink. $10^{5}/16$ x $5^{13}/16$.
Verso. Faint pencil scribble, and sketch of a nude girl similar to that on recto.
Pencil. 7 x 5.
Lent by Mr. A. J. Ballantine, London.

This drawing was discovered in 1963 torn into 19 paper fragments stuck together and left between the pages of a number of The Golden Hind magazine (1922). The reconstitution of the drawing from the fragments is the work of Mr. R. Meader of the Victoria and Albert Museum. The fragments were previously held together on the verso side by numerous lengths from the margins of British postage-stamps issues of c. 1881-1902.

Beardsley did not generally make preliminary drawings separate from the pencil sketches he made as foundations for his finished designs in ink. If this drawing is by him, something went wrong with it, he must have destroyed it, and somebody must have saved the pieces and put them roughly together. If this is indeed what happened it shows that the design called at first The Annunciation, and later, for publication, The Mysterious Rose Garden, was originally in reverse of the final published version: that the figure of the girl was at first differently posed and less high-shouldered: that the evil visitor had wings and no lantern: and that the foreground was intended to have decorative flowers in the Morte Darthur style.

Apparently the inking-in of two or more lines to frame the design was often done by Beardsley at an early rather than at a late stage in his drawings (cf. H.C. Marillier, The Early Work of Aubrey Beardsley, London, 1912, plate 120). There is another example of the same procedure on the back of No. 225.

423. The Yellow Book. Vol. III. Reprint published by John Lane, London, in the twentieth century. With title-page and contents similar to those of October, 1894. 4to. Open at plate No. VI (Index) entitled 'La Dame aux Camélias' after the drawing by Aubrey Beardsley at No. 403 above.
Line-block.
Lent by Reading University Library.

424. The Yellow Book, Vol. IV. Published by John Lane, London, October, 1894. 4to. Open at plate No. XIV (Index) entitled 'The Mysterious Rose Garden' after Aubrey Beardsley.
Line-block.
Victoria and Albert Museum Library.

See Note to No. 422.

Aubrey BEARDSLEY (1872-1898)

425. Prospectus for The Yellow Book No. 5.
Cover design by Beardsley representing a faun reading to a girl beside a lake.
Printed on yellow paper. 4 x 4¾
Lent by Mr. W.G. Good.

Cat. See Vallance 89(1); Gallatin 926; Princeton p. 26.

The covers of the prospectuses of Volumes II, III and IV were similar to the covers of the Volumes themselves. The cover of the prospectus for Vol. V of The Yellow Book has affinities with the design used for the covers of the earlier catalogues of rare books issued by Leonard Smithers (see Nos. 514, 515). It is also the design that was intended for the cover of Volume V of The Yellow Book: a dummy copy of this format with the original cover has survived (see No. 426 in present exhibition). The design was replaced by another one by Patten Wilson when all contributions by Beardsley were withdrawn (except the back cover and spine which were overlooked) before publication of Vol. V at the time of his dismissal from the Art Editorship of the periodical.

426. The Yellow Book, Vol. V, April, 1895. Dummy copy of an issue to be published by John Lane, London, in April, 1895, but withdrawn. Front and back covers and spine designed by Aubrey Beardsley. Inside is a title-page with a design by Beardsley and proofs of four plates after his designs, the contents list and text of a poem by William Watson and numerous blank pages. 4to. Closed, showing front cover after the drawing by Beardsley (as for the prospectus of Vol. V) at No. 404 above.

Cat. Gallatin pp. 52, 53.

Coll. Henry Harland: Sir Edmund Gosse.

Lit. K. L. Mix, *A Study in Yellow*, London, 1960, pp. 147, 148. *Princeton University Library Chronicle*, Vol. XVI, No. 2, 1955, pp. 101-103.

For Beardsley's dismissal from the *Yellow Book* staff, see note to Nos. 484, 485. Vol. V. was due to appear when this crisis occurred. It was decided to remove all traces of him from the forthcoming number, so the five plates after his designs were taken out and another design by Patten Wilson was substituted for Beardsley's front cover. The back cover, which had been the same, apart from the letter-press, since Vol. I, was overlooked: so was the spine. The magazine thus purged, was a fortnight late in coming out, and the present dummy with the original front cover is the only one to have survived. This is stated within on the front fly-leaf by Henry Harland, the literary editor of the *Yellow Book*, who gave proofs of the plates, and covers to Edmund Gosse. Harland had been in Paris at the time of the crisis and never would have joined the conspiracy against Beardsley. From William Watson Gosse obtained the list of contents and the proof of Watson's poem 'Hymn to the Sea', and Gosse himself compiled the dummy copy and annotated the fly-leaf in January, 1896, recording the facts about it.

Aubrey BEARDSLEY (1872-1898)

427. Original drawing for the frontispiece to *Baron Verdigris* by Jocelyn Quilp, published by Henry and Co., London, 1896.
Signed in brown ink Aubrey Beardsley. (caps.).
Indian ink. 7$\frac{3}{4}$ x 4$\frac{3}{4}$
Lent by the British Museum.

Cat. Vallance 75; Gallatin 787;
Princeton p. 24.

Repr. A Second Book of Fifty Drawings,
Leonard Smithers, London, 1899, p. 131.

Aubrey BEARDSLEY (1872-1898)

428. Design for the frontispiece to Plays by John
Davidson, Elkin Mathews and John Lane,
London, 1894.
Signed with artists' emblem.
Pencil and Indian ink 11¼ x $7^{2}/3$
Lent by the Tate Gallery, London.

Cat. Vallance, 88. Gallatin 936.
Tate Gallery, 4172.

Coll. John Lane (bequeathed to Tate
Gallery, 1926).

Exh. Tate Gallery, 1923-4 (33); on loan
to Tate Gallery, 1924-6.

Lit. A. Beardsley, Under the Hill,
London, 1904, pp. IX-X and 70,
repr. p. 73; H. MacFall, Aubrey
Beardsley, London, 1928, p. 58,
R. A. Walker, The Best of Beardsley,
London, 1948, No. 16.

Repr. Aymer Vallance, A Book of Fifty
Drawings, London, 1897, p. 209;
R. Ross, Aubrey Beardsley, London, 1909,
facing p. 26.

The figures in this design are caricatures of various well-known persons of the time: from left to right, Mabel Beardsley, Henry Harland (literary editor of The Yellow Book and novelist). Oscar Wilde, Sir Augustus Harris (manager of the Covent Garden, Drury Lane, and Her Majesty's Theatres), Richard Le Gallienne (man of letters) and Adeline Genée (dancer).

Jocelyn QUILP

429. Baron Verdigris. A Romance of the reversed direction. Henry & Co., publishers, London, 1896. First edition, cr. 8vo. Frontispiece by Beardsley.
Line-block.
Lent by Dr. Ian Fletcher, Reading.

The author's name may have been a pseudonym: a character called Quilp occurs in Dickens's Old Curiosity Shop. The pseudo-mediaeval and facetious story was dedicated to "to Fin-de-Siècle-ism, the Sensational Novel, and the Conventional Drawing-Room Ballad." Beardsley's original drawing for the frontispiece is in the Print Room of the British Museum (see No. 427 in the present exhibition).

John DAVIDSON (1857-1909)

430. Plays by John Davidson. Elkin Mathews and John Lane, London; Stone and Kimball, Chicago, publishers. 1894. First edition (500), uncut. With frontispiece and title-decoration by Beardsley,
Line-blocks.
Lent by Mr. Brian Reade, London.

In this volume Davidson collected plays he had written in Scotland and published between 1877 and 1888. He came to London in 1889.

The decoration on the title-page was used in gold on the puce-coloured cloth cover. The frontispiece, which Beardsley mentioned in a letter to Robert Ross of (?) November, 1893, was an illustration to the fifth and last of the plays (1888) called Scaramouch in Naxos: A Pantomime.

This copy has the Bodley Head book-plate on the inside of the front cover. The dot in the middle of the back of Adeline Genée's skirt is part of the line-block, but does not appear in every copy of the edition. Nor does it appear in Early Work, pl. 88. The present copy therefore would seem to be an early printing; presumably the dot was detected and removed from the block before later copies were run off.

Walt RUDING

431. An Evil Motherhood. An Impressionist Novel.
Elkin Mathews, publisher, London, 1896.
First issue (6 only) of first edition, uncut, 8vo.
With Black Coffee frontispiece by Beardsley.
Open at frontispiece.
Half-tone.
Lent by Mr. W.G. Good.

Cat. See Vallance 136; Gallatin 976.

Only six copies of the first edition of this book with this frontispiece were issued for review purposes. This is the publisher's own copy with his book-plate. The drawing reproduced here, entitled Black Coffee, was exhibited at the New English Art Club in April, 1895. It was intended for Volume 5 of The Yellow Book, and when all the Beardsley plates for Volume 5 were suppressed the artist offered it to Elkin Mathews as a frontispiece to An Evil Motherhood with the subject of which it had no connection. Mathews seems finally to have insisted on another frontispiece being drawn which was the one in fact reproduced in the second issue of the first edition of An Evil Motherhood (See no. 432 in present exhibition). Remainder copies of the book were issued later with the Black Coffee plate tipped-in alongside the proper frontispiece.

Walt RUDING

432. An Evil Motherhood. An Impressionist Novel.
Elkin Mathews, publisher, London, 1896.
First edition, uncut, 8vo. With frontispiece by Beardsley.
Line-block.
Lent by Mr. Brian Reade.

Cat. Vallance, 135; Gallatin, 975;
Princeton, p. 27.

Elkin Mathews was formerly in partnership with Jone Lane at the Bodley Head, but set up on his own as a publisher in 1894.

The frontispiece of this book was specially drawn by Beardsley and the figure in the chair was said to be a portrait of the author. An attempt by Beardsley to make use of another drawing called Black Coffee for the frontispiece was rebuffed at the last minute because it had been intended by John Lane for The Yellow Book, Volume 5, being one of those made for the five plates that were withdrawn from Volume 5 when Beardsley was sacked from the art-editorship of this journal. Six review copies of the book with Black Coffee as frontispiece (instead of the frontispiece shown here) were released, one of which is No. 431 in the present exhibition. Remainder copies of An Evil Motherhood were later issued with the frontispiece as here, and the Black Coffee plate tipped in.

No other titles by this author are recorded.

SAPPHO

433. Sappho. Memoir, text, selected renderings and a literal translation by Henry Thornton Wharton. Published by John Lane, London; A.C. M'Clurg & Co., Chicago, July, 1895. Third edition and the first in this format. Front cover design by Aubrey Beardsley in gold on blue cloth. 8vo. Closed.
Line-block.
Lent by Mr. W.G. Good.

Cat. See Vallance, 140; Gallatin, 952; Mathews, 35; Princeton, p. 27.

Aubrey BEARDSLEY (1872-1898)

434. **The Playgoers' Club. (Menu of) Tenth annual dinner, the Criterion, Jan. 28, 1894. Designs on pp. 1 and 4.**
Line-blocks and letterpress.
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 73 (drawing); Gallatin 785 (drawing); Princeton p. 25 (menu card).

The original drawings for pages 1 and 4 of this menu card belonged to Carl Hentschel (see Early Work pl. 128), head of the firm of process engravers of that name, which was responsible for many of the line-blocks made after Beardsley's designs. His photograph was reproduced in the bottom left oval on the front of the menu, from which we learn that he was Hon. Treasurer of the Club at that time.

Aubrey BEARDSLEY (1872-1898)

435. Invitation card for John Lane's Sette of Odd Volumes Smoke. A seated pierrot, smoking.
Line-block and letterpress. $4\frac{3}{8}$ x $3\frac{1}{4}$
Lent by Mr. W.G. Good.

Cat. See Vallance 115; Gallatin 873.

The letters O and V were omitted from Early Work, pl. 127; they appear to be in letterpress. In the reproduction too the engraver's initials are not seen (Hentschel), but a dotted line has been added on the right end of the sofa.

436. The Idler. "Advanced Woman" Number. 6d Monthly Chatto & Windus, London, September, 1894. Front wrapper with lettering in red and black; and with flag-shaped panel in black showing a woman leaning towards a hat on a hat-stand. Signed in capitals Aubrey Beardsley.
Line-block panel ($3 \times 2\frac{3}{8}$) in black on salmon-coloured paper. E. 3025-1921
Victoria and Albert Museum.

Cat. See Vallance 97; Gallatin 943.

The design of the panel was reproduced in larger size on page 192 of this number of the magazine (See No. 437).

437. The Idler. "Advanced Woman" Number. Chatto Windus, London, September, 1894. Open at p. 192, showing headpiece by Aubrey Beardsley for a series of articles 'How to Court the "Advanced Woman",' beginning with 'The Development of the "Emancipated" ', by Angus Evan Abbott.
Line-block panel ($5^{1}/16 \times 4$) and letterpress.
Lent by Mr. W.G. Good.

Cat. See Vallance 97; Gallatin 943.

This design is a larger-scale version of the one on the wrapper (See No. 436).

Aubrey BEARDSLEY (1872-1898)

438. The Idler's Club. Original design for a full page border intended for The Idler, 1894, but not used. The design shows two women, one at a dressing-table.
Signed in capitals Aubrey Beardsley and Inscribed with title.
Pen and ink. 8⅞ x 6¼
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Gallatin 777; Princeton No. 40.

Coll. R. A. Walker; presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell and Sidney Rheinstein.

Repr. Without lettering on title-page of Letters from Aubrey Beardsley to Leonard Smithers, edited by R. A. Walker (London), 1937.

Aubrey BEARDSLEY (1872-1898)

439. The return of Tannhäuser to the Venusberg. Original drawing intended for Beardsley's romantic novel The Story of Venus and Tannhäuser, with 24 full-page illustrations, announced by John Lane in his 1894 list, but not completed.
Signed AB. Inscribed in ink on the back with title and To J. M. Dent my kind friend, & first publisher; from Aubrey Beardsley. Sept. 1896.
Indian ink and wash. 5¼ x 5 3/16
Lent by Mr. F. J. Martin Dent.

Cat. Vallance 103; Gallatin 863.

Lit. Gallatin pp. 107, 108;
Princeton pp. 32, 33.

Repr. 'Aubrey Beardsley' by Max Beerbohm in The Idler, XIII, No. 4, May 1898; Later Work ..., pl. 74; A Second Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899, pl. 181 (all in reverse). The Best of Beardsley collected and edited by R. A. Walker, London, 1948, pl. 46.

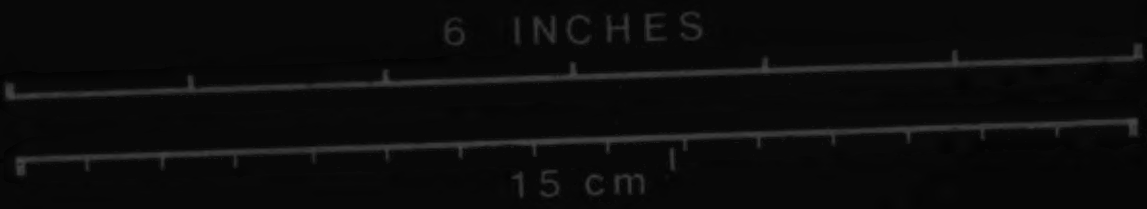
An earlier wash drawing of the same subject is No. 131 in the present exhibition.

The reproduction in The Idler shows the slight half-tone of the brambles in the foreground which is absent in subsequent line-blocks.

A bowdlerised version of The Story of Venus and Tannhäuser was published as Under the Hill in The Savoy, Nos. 1 and 2, January and April 1896 and in Under the Hill and other essays ... in 1904. Editions of the full work are listed in Gallatin and Princeton (loc. cit.).

Aubrey BEARDSLEY (1872-1898)

440. Original drawings (2 on 1 sheet) on the front cover of Beardsley's copy of the vocal score of Tristan und Isolde. c. 1895.


6 INCHES
15 cm

22X

1.0
4.5
5.0
5.6
6.3
7.1
8.0
2.8
3.2
3.6
4.0
2.5
2.2
2.0
1.8
1.1
1.25
1.4
1.6

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List 6

Indian ink and chinese white on brown paper.
10⅛ x 6 15/16
Lent by the Princeton University Library,
Princeton, New Jersey.

Cat. Gallatin 967; Princeton No. 49.

Coll. Frederick H. Evans; A. E. Gallatin (donor)

Repr. The Later Work of Aubrey Beardsley. John Lane, London, 1901, pls. 31 and 32.

The copy of the vocal score itself is in the Gallatin Collection.

Aubrey BEARDSLEY (1872-1898)

441. Venus between Terminal Gods. Original drawing intended for the frontispiece to a projected publication by Messrs. H. Henry & Co. Ltd. of Beardsley's romantic novel Venus and Tannhäuser, London, which was later published as "Under the Hill" in The Savoy Nos. 1 and 2, 1896.
Inscribed within the design in capitals Venus.
Indian ink, touched with white. 8⅞ x 7
Lent by The Cecil Higgins Art Gallery, Bedford.

Cat. Vallance 101; Gallatin 861.

Repr. A Second book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899, p. 179. R. A. Walker The Best of Beardsley, London, 1948. p. 44.

Exh. Paris Exposition, 1900.

A project reproduced in line-block for a frontispiece and title-page to Venus and Tannhäuser is No. 446 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

442. Chopin Ballade III. Op. 47.
Indian ink and wash. 10⅛ x 9½
Lent by Colonel Mahlon C. Sands.

Cat. Vallance, 122: Gallatin 969.

Coll. Charles Holme; Morton H. Sands.

Repr. The Studio, May, 1898. A Second Book of Fifty Drawings by Aubrey Beardsley, London, 1899. The Later Work of Aubrey Beardsley, London, 1900, p. 60. Robert Ross, Aubrey Beardsley, London, 1909, facing p. 42. R. A. Walker, The Best of Beardsley, No. 50.

The drawing dates from early in 1894. According to R. A. Walker it was probably identical with the otherwise untraceable portrait of Comtesse d'Armailhacq exhibited at the Royal Society of Portrait Painters in October, 1895. Among Beardsley's works the composition is unique in character, and the use of so many tones is uncommon.

Aubrey BEARDSLEY (1872-1878)

443. The Story of Venus and Tännhauser etc. A Romantic novel by Aubrey Beardsley. Now first printed from the Original Manuscript,

London, for Private Circulation, 1907. No. 18 of 50 copies on Japanese vellum, bound in vellum stamped in gold with title on front cover. 4to. Closed.
Lent by Mr. R. A. Harari.

Cat. Gallatin pp. 107, 108.
Princeton p. 32.

Aubrey BEARDSLEY (1872-1898)

444. The Story of Venus and Tannhäuser etc. A Romantic Novel by Aubrey Beardsley. Now first printed from the Original Manuscript, London, for Private Circulation, 1907. No. 30 of 50 copies on Japanese vellum bound in vellum stamped in gold with title on front cover. 4to. Open at pp. 84, 85.
Lent by the Library of the Department of English, Reading University.

Cat. Gallatin pp. 107, 108; Princeton p. 32.

Aubrey BEARDSLEY (1872-1898)

445. Original manuscript Under the Hill. A romantic novel by Aubrey Beardsley with his illustrations & ornaments Chaps I II - III IV V (II, IV and V in pencil). Manuscript mainly in ink: instructions to printers and corrections in pencil; some in violet ink. On paper ruled with grey and red lines as account book. 67 leaves, some versos with additions. Leaf 2 contains: La Chaleur du brandon Venus. Le Roman de la

There are many corrections throughout and passages scored through. The text as it stands was printed inexactly by Leonard Smithers for private circulation in 1907 (300 copies, 50 on Japanese vellum, see Nos. 443, 444). Thus Chapter I of the present manuscript begins:

Fanfreluche

"The Abbe ~~Aubrey~~ (*sic*) having lighted off his horse, stood doubtfully for a moment beneath the ombre gateway of the Hill of Venus ..."

The 1907 version begins "The Chevalier Tannhäuser, having lighted off his horse, stood doubtfully for a moment beneath the ombre gateway of the Venusberg ....."

Leaf 9 of the present manuscript, on which the first of these openings is written, is on account-book paper with grey horizontal lines and brown vertical ones, further apart than those of the other leaves. The leaf measures 11 x $8\frac{5}{8}$: the remaining leaves measure $11\frac{3}{8}$ x $8\frac{5}{8}$. Leaf 9 is part of another and presumably earlier manuscript. In the remaining ones "Tannhäuser" replaces "Aubrey" or "Fanfreluche". There are changes of names in pencil throughout. P. 34 A is a quarter page with additional text.

Aubrey BEARDSLEY (1872-1898)

446. The Story of Venus and Tannhäuser, in which is set forth an exact account of the manner of state held by Madam Venus, Goddess and Meretrix, under the famous Horselberg etc., by Aubrey Beardsley. Plate 92 from *The Early Work of Aubrey Beardsley*, John Lane, London, 1899.

Rose v. 22051. Leaf 3 begins dedication to Giulio Poldo Pezzoli. Leaf 9 sub-titled Under the Hill. Chapter I; begins text of novel. Leaf 67 ends .... De La Pine's/was quite the prettiest that ever was. Upon/". The whole bound in vellum case stamped in gold on spine, and on front cover with Beardsley's design for the cover of Salome as used in the 1904 edition of Under the Hill (No. 447). On front cover at bottom in long panel 'Original Manuscript' (caps.). Marbled end papers, 4 leaves of Japanese vellum, 2 blank followed by leaf vi: frontispiece in line-block after Beardsley's 'Venus Between Terminal Gods' (No. 441); leaf vii: title printed in panel with L-shaped bottom left corner ornament. Open at leaf 24 (verso) and 25 (recto).
Bound in vellum case. $11^5/16$ x 9
Lent by The Philip H. & A.S.W. Rosenbach Foundation, Philadelphia.

Cat. Gallatin p. 107.

This is the surviving manuscript text by Beardsley of his unfinished erotic novel Under the Hill. It was to be published at first by Messrs. Henry & Co.; then by The Bodley Head. An advertisement in The Yellow Book in October, 1894, entitled the story Venus and Tannhäuser etc. (see No. 446). When Leonard Smithers undertook to print a bowdlerised version of the story in The Savoy (Vols. 1 and 2) the title of this manuscript, Under the Hill was used. Some of the instructions to printers in pencil and violet ink in this volume are possibly by Leonard Smithers.

Designs intended for the frontispiece and title-page of Beardsley's romantic novel *Venus and Tannhäuser*, but not used.
Line-block. $6^{13}/16$ x 8⅜ (together) Unregistered
Victoria and Albert Museum.

Cat. Vallance 102; Gallatin 862.

These designs were intended for the book to be published by John Lane, but after the 1895 crisis publication by Lane was out of the question.

Aubrey BEARDSLEY (1872-1898)

447. *Under the Hill and other Essays in Prose and Verse*. Published by John Lane, London and New York, 1904. 4to. With front cover design stamped in gold on dark blue cloth and adapted from Beardsley's unused design for the front cover of *Salome*. Closed
Lent by the Library of the Department of English, Reading University.

Cat. Gallatin p. 106; Princeton p. 33.

This is a reprint of the bowdlerised version of *The Story of Venus and Tannhäuser* as it appeared in The Savoy, published by Leonard Smithers, Vols. 1 and 2. After the bankruptcy of Smithers in 1899, Lane bought up his rights in the story and published the same version, along with the published poems and table-talk of Beardsley in the present volume.

Aubrey BEARDSLEY (1872-1898)

448. Salome by Oscar Wilde. Cover design (Plate III) from A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde, published by John Lane, N.D. (1907), second issue, Half-tone. 8 x 6^{5}/16
Lent by Mr. Brian Reade.

Cat. See Vallance 86(XIII); Gallatin 892; Princeton p. 26.

The original cover design by Beardsley for Salome was not used for that book. A reproduction of it is shown here alongside the adaptation of the design used for the cover of Under the Hill, 1904, nearby (No. 447). This print was the third of the series, the rest of which are shown in Room 72.

Aubrey BEARDSLEY (1872-1898)

449. Original drawings for the front cover and the spine of the "Pierrot's Library", a series of novels published by John Lane, London; Henry Altemus, Philadelphia. Vols. III & IV by John Lane, London; Rand McNally & Co., Chicago, 1896.
Indian ink. 6½ x 4^{11}/16; 5^{9}/16 x ^{5}/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 141; Gallatin 1044, 1046; Princeton Nos. 54, 55

Coll. John Lane; A.E. Gallatin (donor)

The same cover, title-page and end-paper designs appeared in all volumes of the "Pierrot's Library", but the colours of the covers differed on each volume. See Nos. 454-460 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

450. Original drawing for the title-page of the "Pierrot's Library". Vols. III & IV by John Lane, London; Rand McNally & Co., Chicago, 1896.
Indian ink. 6^1/16 x 4^3/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 141; Gallatin 1049; Princeton No. 58.

Coll. John Lane; A. E. Gallatin (donor)

Aubrey BEARDSLEY (1872-1898)

451. Original drawing for the front end-papers of the "Pierrot's Library", a series of novels published by John Lane, London; Henry Altemus, Philadelphia; Vols. III & IV by John Lane, London; Rand McNally & Co., Chicago, 1896.
Signed Aubrey Beardsley.
Indian ink. 6½ x 9^3/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 141; Gallatin 1047; Princeton No. 56.

Coll. John Lane; A. E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

452. Original drawing for the back end-papers of the "Pierrot's Library", a series of novels published by John Lane, London; Henry Altemus, Philadelphia. Vols. III & IV by John Lane, London; Rand McNally & Co., Chicago, 1896.
Signed Aubrey Beardsley.
Indian ink. 6½ x 9 3/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 141; Gallatin 1048; Princeton No. 57.

Coll. John Lane; A. E. Gallatin (donor)

Aubrey BEARDSLEY (1872-1898)

453. Pierrot's Library, No. III. A. T. G. Price, Simplicity. Published by John Lane, London, 1896. 16mo. Title-page designed by Aubrey Beardsley removed and mounted, and letterpress cut out of panel.
Line-block. 5 x 3½ E. 422-1899
Victoria and Albert Museum.

See Notes to No. 454 and 460. The original drawing for this design is No. 450 above.

Henry de Vere STACPOOLE (1863-1951)

454. Pierrot! Published by John Lane, London and Henry Altemus, Philadelphia, 1896. Vol. I in the "Pierrot's Library" series. 16mo. Covers, spine, title-page and end-papers designed by Aubrey Beardsley. Closed.
Lent by Mr. Brian Reade.

Cat. See Vallance 141; Gallatin 1044-1049; Mathews 42; Princeton p. 27.

The original drawings for these designs are Nos. 449-452 above. The front cover design is No. 449.

The same cover, spine, title-page and end-paper designs appeared in all volumes of the "Pierrot's Library", but the colours of the covers differed on each number in the series. Pierrot! has red designs on buff cloth.

A. T. G. PRICE

455. Simplicity. Published by John Lane, London, and Rand McNally and Co., Chicago, 1896. Vol. III in the "Pierrot's Library" series. 16mo. Covers, spine, title-page and end-papers designed by Aubrey Beardsley. Closed.
Lent by Mr. W. G. Good.

Cat. See Vallance 141; Gallatin pp. 64, 65; not in Mathews; Princeton p. 28.

The original drawings for these designs are Nos. 449-452 above. The front cover design is No. 449. See also note to No. 454. This is the only book by this author entered in the British Museum Catalogue of Printed Books, 1963. Simplicity has green designs on buff cloth.

Aubrey BEARDSLEY (1872-1898)

456. Pierrot's Library, No. III. A. T. G. Price, Simplicity. Published by John Lane, London, 1896. 16mo. Stamped cloth of back cover

removed and mounted. Designed by Aubrey Beardsley.
Buff cloth stamped with design in dark green.
$3^{7}/16$ x $2^{9}/16$ E. 421-1899
Victoria and Albert Museum.

See note to No. 454 and 460. The original drawing for this design is not in the Princeton University Library Collection.

Aubrey BEARDSLEY (1872-1898)

457. Front end-paper removed from one of the series "Pierrot's Library", published by John Lane, London, 1896.
Line-block in olive green. 6⅜ x 9 E. 448-1899
Victoria and Albert Museum.

See note to No. 454 and 460. The original drawing for this design is No. 451.

Mrs. (Agnes) Egerton CASTLE (d. 1922)

458. My Little Lady Anne. Published by John Lane, London, and Henry Altemus, Philadelphia, 1896. Vol. II in the "Pierrot's Library" series. 16mo. Covers, spine, title-page and end-papers designed by Aubrey Beardsley. Closed.
Lent by Mr. W. G. Good.

Cat. See Vallance 141; Gallatin pp. 64, 65;

See Note to No. 454. The original drawings for these designs are Nos. 449-452 above. My Little Lady Anne has blue designs on buff cloth.

Vincent BROWN (d. 1933)

459. My Brother. Published by John Lane, London, and Rand McNally and Co., Chicago, 1896. Vol. IV in the "Pierrot's Library" series. 16mo. Covers, spine title-page and end-papers designed by Aubrey Beardsley. Closed.
Lent by Mr. W.G. Good.

Cat. See Vallance 141; Gallatin pp. 64, 65; Mathews 40; Princeton p. 28.

See Note to No. 454. The original drawings for these designs are Nos. 449-452 above. My Brother has brown designs on buff cloth.

Aubrey BEARDSLEY (1872-1898)

460. Back end-paper removed from one of the series "Pierrot's Library", published by John Lane, London, 1896.
Line-block in olive green. 6¾ x 8 15/16 E. 449-1899
Victoria and Albert Museum.

The original drawing for this design is No. 452 above. See also Nos. 453, 456, 457.

All these prints mounted on dark green paper belonged to Gleeson White and were acquired among 195 others after his death from his widow. They appear not to be proofs so much as parts of a dismembered copy or dummy copy, presumably of Simplicity, the one with the designs stamped in green on the covers and spine.

For Beardsley's original drawings for these designs see Nos. 449-452 above.

Aubrey BEARDSLEY (1872-1898)

461. Lysistrata. Original drawing for the frontispiece to The Lysistrata of Aristophanes Now First Wholly Translated Into English and illustrated with eight full-page drawings by Aubrey Beardsley. 100 copies published (by Leonard Smithers) for private distribution, London, 1896.
Signed Aubrey Beardsley. (caps.)
Indian ink over pencil. 10¼ x 7
Lent by Mr. R.A. Harari.

Cat. Vallance 143(1); Gallatin 1066 (book).

Repr. Partially reproduced in Lane's Later Work, 1901, No. 87. Fully reproduced from line-block in F. Blei, Aubrey Beardsley, Berlin, 1964, No. 96; W.G. Good, Aubrey Beardsley, A Reappraisal, The Saturday Book, London, No. 25, 1965, p. 77.

Coll. Leonard Smithers; Herbert J. Pollitt.

See note to Nos. 462, 463.

ANONYMOUS

462. Two Athenian Women in Distress. Copy of the drawing (facing p. 35) for the fifth illustration to The Lysistrata of Aristophanes Now First Wholly Translated Into English and illustrated with eight full-page drawings by Aubrey Beardsley. 100 copies published (by Leonard Smithers) for private distribution, London, 1896.
Signed in imitation Aubrey Beardsley (caps.).
Indian ink. 10 3/16 x 7 1/16
Lent by Mr. R.A. Harari.

A completely spurious set of the drawings claiming to be the original set is in existence. Each drawing is the same size (9¼ x 6¼) as the relevant print in the 1896 edition, and clearly therefore traced from a print in that edition. Beardsley's drawings (roughly 10¼ x 7 each) were larger than the line-blocks made after them, and he worked with this in mind.

Aubrey BEARDSLEY (1872-1898)

463. Lysistrata Haranguing the Athenian Women. Original drawing for the third illustration (facing p. 12) to *The Lysistrata of Aristophanes* Now First Wholly Translated Into English and illustrated with eight full-page drawings by Aubrey Beardsley. 100 copies published (by Leonard Smithers) for private distribution, London, 1896.
Signed Aubrey Beardsley (*caps.*).
Indian ink. $10^3/16$ x 7¼
Lent by Mr. R.A. Harari.

Cat. Vallance 143(iii); Gallatin 1068(book).

Coll. Leonard Smithers; Herbert J. Pollitt.

Repr. Partially repr. in Lane's *Later Work*, 1901, No. 89. Fully repr. from line-block in F. Blei, *Aubrey Beardsley*, Berlin, 1964, No. 98.

The set of eight drawings illustrating *The Lysistrata* was made by Beardsley at the Spread Eagle Hotel at Epsom in July, 1896. On 12th August he wrote to Raffalovich to say he "had completed" the set. None of them have been exhibited before. The seven remaining originals, consisting of 'Lysistrata' (frontispiece), (see No. 461), 'The toilet of Lampito', 'Lysistrata Defending the Acropolis', 'Cinesias Entreating Myrrhina to Coition', 'The Examination of the Herald' and 'The Lacedemonian Ambassadors' are all in the same collection. For the other drawing in the set of eight see No. 462.

Cat. Vallance 143(V); Gallatin 1070 (book).

Repr. Partially repr. from original line-block in Lane's Later Work, 1901, No. 91 ('An Athenian Woman'). Fully repr. from line-block in F. Blei, Aubrey Beardsley, Berlin, 1964, No. 100. Partially repr. in W.G. Good, Aubrey Beardsley A Reappraisal, The Saturday Book, London, No. 25, 1965, p. 76.

Coll. Leonard Smithers; Herbert J. Pollitt.

Beardsley's original drawing was not in the Pollitt Collection but formerly in the possession of Herbert P. Horne. It had formed part of a series of which the other seven were copies: all were subsequently destroyed in a fire. The Pollitt collection, on the other hand, which was acquired directly from Smithers, consisted of seven original drawings (see Nos. 461 and 463) and the present copy in place of the original drawing once owned by Horne. More recently a limited set of plates, all from the original drawings, was issued, printed in collotype on paper water-marked AB (N.D.). This reproduced the Horne drawing (before it was burnt) and the seven drawings once in the Pollitt Collection.

The original drawing for The Two Athenian Women was begun by Beardsley on 30th July, 1896, at The Spread Eagle Hotel, in Epsom.

In a German edition of reprints of this set of drawings, made from reproductions, a ninth drawing occurs. This extra drawing is a forgery.

464. Extract from To-Day, Winter Number,
17 November, 1894, showing 'Les Passades' by
Aubrey Beardsley.
Half-tone. 10 x 5
Lent by Mr. W. G. Good.

Cat. See Vallance 100; Gallatin 944.

Repr. The Idler, March, 1897.

If it were not for the grey sky the whole of this drawing could have been reproduced by line-block and the attempts at tone-gradation on the clothes of the women dispensed with.

465. The London Year Book, 1898. 8vo. Open at
plate after design by Aubrey Beardsley entitled
'The Scarlet Pastorale'.
Line-block in scarlet.
Lent by Mr. W. G. Good.

Cat. See Vallance 113; Gallatin 871.

Repr. First published in The Sketch, 10 April, 1895; A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. 35.

AUBREY BEARDSLEY (1872-1898)

466. The Lysistrata of Aristophanes Now First Wholly
Translated into English and Illustrated with
eight Full-page Drawings by Aubrey Beardsley,
London (Leonard Smithers), 1896. 4to. No. 72
of 100 copies, bound in blue paper boards. Open
at illustration facing p. 34: 'Two Athenian Women
in Distress'.
Line-block.
Lent by Mr. R. A. Harari.

Cat. Vallance 143(V); Gallatin 1070; Mathews 45.

Coll. George, Second Marquess of Milford Haven.

467. A London Garland selected from five centuries of English verse by W. E. Henley with pictures by members of the Society of Illustrators. Published by MacMillan and Company, London and New York, 1895. 8vo. Open at plate by Aubrey Beardsley entitled 'At a Distance' showing a ballet dancer in a costume as prescribed by Mrs. Grundy.
Signed in capitals Aubrey Beardsley.
Line-block.
Lent by Mr. W.G. Good.

Cat. See Vallance 108; Gallatin 867.

Repr. A Second Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899, pl. 26.

The design was later entitled (see Later Work, 1899) "A Suggested Reform in Ballet Costume".

Aubrey BEARDSLEY (1872-1898)

Drawings for the Sixth Satire of Juvenal. Three plates published by (? Leonard Smithers) at the Jesus Press, London, 1903.

470. Juvenal Scourging Woman.

469. Bathyllus Posturing.

468. Bathyllus in the Swan Dance.

Juvenal signed AUBREY BEARDSLEY.
MDCCCXCVI.
Line-blocks in pompeian red. 5½ x 3 15/16;
4⅞ x 3⅞; 4 3/16 x 3⅞
Lent by Mr. W. G. Good.

This edition appears to be hitherto unrecorded. The original drawings for "Juvenal Scourging Woman" and "Bathyllus in the Swan Dance" are alongside.

Aubrey BEARDSLEY (1872-1898)

471. Juvenal Scourging Woman. Illustration to the *Sixth Satire* of Juvenal. Original drawing. 1896. *Signed in capitals and dated* Aubrey Beardsley MDCCCXCVI.
Indian ink. 9⅜ x 6¾
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Reference in Vallance 159; Gallatin 1076; Princeton No. 60.

Coll. R.A. Walker. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.)

Repr. *An Issue of Five Drawings Illustrative of Juvenal and Lucian*, published by Leonard Smithers, London, 1897. (See Vallance 159)

The 6th Satire of Decimus Junius Juvenalis is described in *The Oxford Classical Dictionary*, 1949, as "a vast, ruthless diatribe against immoral and affected women".

Aubrey BEARDSLEY (1872-1898)

472. Messalina returning from the Bath. Illustration to the *Sixth Satire* of Juvenal. Original drawing. *Inscribed within the design in capitals* Messalina.
Indian ink. 6⅞ x 5⅝
Lent by Mr. R. A. Harari.

Cat. Vallance 159; Gallatin 951.

Repr. *An Issue of Five Drawings Illustrative of Juvenal and Lucian*, Leonard Smithers, London, 1899, p. 191: R. A. Walker, *The Best of Beardsley*, London, 1948, pl. 120.

Coll. William King; Mrs. Viva King.

Aubrey BEARDSLEY (1872-1898)

473. Messalina returning home. 1895.
Pencil and indian ink, later tinted with water-colour. 11 x 7
Verso Drawing in ink, possibly for an ornamental initial. Also guarantee dated 27 April, 1898, by Leonard Smithers.
Lent by the Tate Gallery, London.

Cat. Vallance 126; Gallatin; Tate Gallery 4423.

Coll. Leonard Smithers; Hon. Evan Morgan; Antiquarian Guild Ltd. (sold to Tate Gallery, 1928).

Exh. International Society, 1898 (169, repr); Tate Gallery, 1923-4 (37).

Repr. Aymer Vallance A Book of Fifty Drawings, London, 1897, p.210; Early Work, 1899, pl. 70; A. Beardsley, A Second Book of Fifty Drawings, London, 1899, p. 195; Later Work, 1920 ed., pl. 63; R. A. Walker The Best of Beardsley, London, 1948, No. 52; L'Oeil, No. 90, June, 1962, p. 33.

This drawing was formerly catalogued by the Tate Gallery as "Messalina and her Companion": the present title is that used by Vallance in Fifty Drawings. The first four reproductions mentioned above are in black and white: the drawing was coloured apparently before 1898 (see Tate Gallery Catalogue, 4423). It was one of four drawings including "Messalina returning from the Bath" (see No. 472 in the present Exhibition) first published by Leonard Smithers in 1897 as illustrations to Juvenal's Sixth Satire. (See Vallance 159).

Aubrey BEARDSLEY (1872-1898)

474. Bathyllus in the Swan Dance. Illustration to the Sixth Satire of Juvenal. Original drawing.
Inscribed within the design in capitals Bathyllus.
Indian ink. 6$\frac{1}{8}$ x 5$\frac{3}{8}$
Lent by Mr. R. A. Harari.

Cat. Reference in Vallance 159;
Gallatin 1074.

Repr. An Issue of Five Drawings Illustrative of Juvenal and Lucian, Leonard Smithers, London, 1897.

Jacques-Emile BLANCHE (1861-1942)

475. Portrait of Aubrey Beardsley (1872-1898), half length, seated, holding a stick, facing half left.
Signed.
Oil on canvas 35½ x 28¼
Lent by the National Portrait Gallery, London.

Repr. J. E. Blanche, Portraits of a Lifetime, London, 1937, pl. facing p. 93.

Aubrey BEARDSLEY (1872-1898)

476. A Caprice. On the right a woman clothed in black with green trimmings, turns towards a beckoning negro dwarf clothed in red. Behind the negro is a view of a town through an archway. c.1894.
Oil on canvas 30 x 25.
Verso. A masked woman with a white mouse. Painted within the area enclosed by the stretcher.
Oil on canvas 25¼ x 20¼
Lent by the Tate Gallery, London.

Cat. Vallance 72; Gallatin 778;
Tate Gallery, 3815.

Coll. Mrs. Pugh, 1895: R. A. Walker, 1920.

Exh. Winter Exhibition, Grafton Galleries, January, 1920 (70); Ceramic Society, Modern Paintings, Stoke-on-Trent, December, 1920 (64); Tate Gallery, 1923-4 (8).

Lit. R. A. Walker. Some Unknown Drawings of Aubrey Beardsley, London, 1923, No.1. (text) H. Macfall. Aubrey Beardsley, The Man and His Work, London, 1928, p. 70.

Repr. Some Unknown Drawings of Aubrey Beardsley, London, 1923, No. 1.

(in colour). C. Lewis Hind, The Uncollected Work of Aubrey Beardsley, London, 1925, plates 34 (recto, in colour) and 35 (verso).

These two paintings, of which A Caprice was presumably the first, are the only two paintings known to have been done by Beardsley. Both are unfinished, A Caprice being a variant of the subject of the drawing reproduced in The Yellow Book, Vol. II, July, 1894, as the first of "The Comedy - Ballet of Marionettes, as performed by the troupe of the Theatre - Impossible, posed in three drawings".

The canvas was left behind by Beardsley when in 1895 he left 114 Cambridge Street, Pimlico, and was discovered by Mrs. Pugh when she took over the lease of the house shortly afterwards. The title A Caprice was bestowed on the recto painting by R. A. Walker who purchased the canvas from Mrs. Pugh in 1920 and sold it to the Tate Gallery in 1923.

Though Sickert offered to teach Beardsley painting in oil, there is no record of an actual tuition being given, and the two pictures cannot definitely be linked with Sickert.

Jacques-Emile BLANCHE (1861-1942)

477. Portrait of Mabel Beardsley (1871-1916), only sister of Aubrey Beardsley. Actress.
Signed dated and inscribed: For Dear Aubrey Mabel Beardsley J. E. Blanche 95.
Oil on canvas. 36$\frac{3}{8}$ x 29
Lent by The City of Sheffield Art Galleries.

Lit. J. E. Blanche, Portraits of a Lifetime, London, 1937, p. 96.

Coll. Presented by the Contemporary Art Society..

Aubrey BEARDSLEY (8172-1898)

478. Holograph letter, signed by Aubrey Beardsley, to Mrs. Ada Leverson (The Sphinx) and with postscript from Mabel Beardsley, from 114 Cambridge Street, S.W. n.d. (c. 1894). He is enchanted to come to the play that evening and will "make a little picture" with the help of her suggestions. Mabel adds at the top of the page that she will be delighted to come and will get to Mrs. Leverson's soon after 9.
Manuscript on grey paper, one page on folded sheet. Size of sheet folded $6^{15}/16$ x $4^{7}/16$
Lent by the Houghton Library, Harvard University, Cambridge, Massachusetts.

Aubrey BEARDSLEY (1872-1898)

479. Holograph letter, signed, to Henry James, from 114 Cambridge Street, S.W., April 30 n.d. (1894). He writes of making up No. 2 of The Yellow Book and asks permission to fetch a portrait of H.J. by Sargent for reproduction in this periodical. Continues about the storm raging over No. 1, and about a portrait of Réjane to go to H.J. Did H.J. see his portrait of Mrs. Patrick Campbell (p. 4).? She has alas failed sadly in her part. Delighted with H.J.'s story. Yours very sincerely Aubrey Beardsley.
Manuscript on 4 pp. of grey paper stamped with address. Size of sheet open 7 x $8\frac{7}{8}$
Lent by the Houghton Library, Harvard University, Cambridge, Massachusetts.

Henry HARLAND (1861-1905)

480. **Portrait. Seated three-quarter length holding a book in his right hand and touching the pages with his left. Head turned three-quarters to left but looking to the front. By Frederick Hollyer.**
Photograph. 6 x 5¼
Victoria and Albert Museum Library.

Lit. K. L. Mix, A Study in Yellow, London, 1960, from p. 55 onwards.

Henry Harland, the literary editor of The Yellow Book, was not born in St. Petersburg as he pretended and as the Dictionary of National Biography asserts, but in New York. He married Aline (Merriam) in 1884. In the previous year he had begun a series of novels on Jewish life in America written under the pseudonym of Sidney Luska. In 1889 he and his wife arrived in London, and he made friends with Henry James, whose work had a considerable influence on his own, published several novels and spent his summers in Paris or on the North coast of France.

Beardsley met Harland first in the waiting-room of Dr. Symes Thompson: both suffered from tuberculosis. During the summer of 1893 he stayed with Harland in France. On New Year's Day, 1894, the idea of The Yellow Book came to life in Harland's rooms in the Cromwell Road, and after a meeting with John Lane, Beardsley was appointed art editor and Harland literary editor of the periodical. Harland was in Paris during the Wilde crisis and would never have condoned the sacking of Beardsley. After several literary successes of which The Cardinal's Snuff Box (1900) is the best remembered, Harland died in 1905.

Aubrey BEARDSLEY (1872-1898)

481. Holograph letter, signed, to Mrs. Patrick Campbell, actress. From 114 Cambridge Street, S.W., Wednesday, n.d. He thanks her for giving him a sitting. With photostat of *verso*.
Grey sheet, folded. 6-15/16 x 4[illegible]
Lent by Mr. A.R. Davis.

Mr. Patrick Campbell first took the part of Paula Tanqueray in A.W. Pinero's play *The Second Mrs. Tanqueray* at the St. James's Theatre, London, on 27th May, 1893. After a provincial tour in the summer, the play was put on again on 11th November, 1893, and came off on 21st April, 1894. Oscar Wilde wrote to her in February, 1894, asking to present Beardsley to her (see Rupert Hart-Davis, *Letters of Oscar Wilde*, p. 353), and the artist's portrait of her was published in the first volume of *The Yellow Book*, April, 1894, p. 157. The drawing is in the National Gallery, Berlin; unfortunately for technical reasons it was not available for this exhibition. The present letter would date probably from February, or March, 1894.

Aubrey BEARDSLEY (1872-1898)

482. Holograph letter signed to William Rothenstein from 114 Cambridge Street, Warwick Square. Writes on first page that John Lane is behaving treacherously to W.R. and to himself. Continues about his health. On last page asks W.R. to buy him a dressing-gown in Paris. On first page he cross-writes that Pennell is very enthusiastic about W.R's Oxford lithographs. Ever yours Aubrey Beardsley.

Manuscript on folded grey wove paper.
Size of sheet open 6^{15}/16 x 8^{13}/16
Lent by the Houghton Library, Harvard University, Cambridge, Massachusetts.

Aubrey BEARDSLEY (1872-1898)

483. Notes by Aubrey Beardsley for a short story The Celestial Lover, which was not written. 3 pp.
Manuscript on 2 sheets, folded. 7$\frac{1}{4}$ x 9$\frac{3}{4}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 70.

Coll. Miss L.C. Dash; A.E. Gallatin (donor).

Oscar WILDE (1854-1900)

484. Portrait, three-quarter length; c. 1890. By Messrs. Alfred Ellis and Walery, 51 Baker Street, London.
Photograph mounted on card. 5$\frac{3}{4}$ x 4
Victoria and Albert Museum.

Beardsley met Wilde first at a tea-party in the garden of Burne-Jones's house, The Grange, Fulham, on 12 July 1891. His illustrations to Lord Alfred Douglas's translation of Wilde's Salome (originally written in French) were commissioned in 1893 and published the following year (See Nos. 344-366)

Popular opinion at this period was mistaken in linking Beardsley and Wilde as close friends. Their association never reached that stage. When Wilde was arrested following the breakdown of his libel case against Lord Queensberry in April, 1895, a mob smashed the windows of the premises of The Bodley Head in Vigo Street where The Yellow Book was published by John Lane. Wilde never contributed to this journal, but Beardsley was its most prominent contributor and its art editor. On behalf of a group of outraged authors whose books were published at The Bodley Head (and egged on by Mrs. Humphrey Ward) William Watson, the poet, cabled John Lane in America to insist on the termination of Beardsley's connection with the firm (See No. 485). John Lane gave way and Beardsley was dismissed.

(Sir) (John) William WATSON (1858-1935)

485. Cablegram from William Watson to John Lane, c/o Pachamac, New York. "Withdraw all beardsleys designs or I withdraw all my books Watson". Official inscription in pen on form of The Anglo-American Telegraph Company, Limited. Received at No. 8 Broad Street, New York, April 8, 1895, 2.15 p.m.
Size of sheet. $6^{15}/16$ x $8^{7}/16$
Lent by Princeton University Library, Princeton, New Jersey.

Lit. Princeton University Library Chronicle, Vol. XVI, No. 2 (Winter, 1955), p. 103. K. L. Mix, A Study in Yellow, London, 1960, pp. 145-147.

The cablegram was received by John Lane, who was in New York on business, soon after Oscar Wilde had been arrested at the Cadogan Hotel with a yellow book under his arm. The English press turned the yellow book, in fact a French novel, into "The Yellow Book", and the Bodley Head was thereby dragged into the scandal by mistake. A mob of indignant persons smashed the windows of The Bodley Head premises in Vigo Street on the assumption that the house which published The Picture of Dorian Gray was the centre of a homosexual clique. Beardsley's connection with Wilde over Salome and his suggestive drawings were bracketed together in the public mind. Indignant at these associations, and hostile in any case to Beardsley, Mrs. Humphrey Ward, a literary figure of repute and "a Victorian preoccupied with uplift" (K. L. Mix, loc. cit., p. 145), prevailed upon a group of Bodley Head authors to press John Lane to drop the young artist. William Watson was persuaded by them to send the cable. Lane in a panic thereupon authorised the removal of Beardsley's designs from Vol. V of The Yellow Book, and Beardsley was dismissed from the only salaried post he ever occupied since being a clerk, the Art editorship of this periodical. Afterwards he subsisted on uncertain payments from Leonard Smithers and financial aid from Raffalovich. In later years Watson was destined to quarrel with Lane, and to die knighted, disappointed and impoverished.

John LANE (1854-1925)

486. Holograph letter to H. A. Payne from The Bodley Head, Vigo St., London, 6 December 1897. "I am exceedingly obliged by your gift ..." He had

written to Olive Custance for an impression of her book-plate to send to Payne (see Cat. No. 572)
2 pp. of grey laid paper, folded.
Size of sheet open. 8¼ x 10¼
Lent by the Brighton Grammar School.

Unpublished.

AUBREY BEARDSLEY'S HOUSE IN LONDON

487. 114 Cambridge Street, Pimlico, London, S.W. The front of the house, looking down the street slightly southwards; and the interior of the first-floor front room, looking towards the fire-place and out of the right-hand window (inside). 1966. By Miss Jacqueline Wingfield.
Colour photographs. Each 8 x 8
Lent by Miss Jacqueline Wingfield.

Lit. H. MacFall, Aubrey Beardsley the Man and his Work, London, 1928, p. 54.

Aubrey and Mabel Beardsley took a lease of this house near Warwick Square in the New Year of 1894. It is one of a long row of mid-19th century family houses, all stucco-fronted and each with a portico. The garden behind is simply a yard. The walls of certain rooms were decorated by Aymer Vallance in orange and black. "Beardsley greatly liked his walls decorated with the stripes running from ceiling to floor in the manner he so much affects for the designs of his interiors such as ... (in) La Dame aux Camélias." (H. MacFall, loc. cit. p. 54). Beardsley's studio was on the second floor of the house.

After his expulsion from The Yellow Book Beardsley could no longer afford No. 114, and in July 1895 the lease was sold and he went to live for a time in 57 Chester Terrace. By December 1895 he had moved to 10 and 11 St. James's Place. His mother and sister went to a smaller house in Pimlico, 48 Charlwood Street, near where they had lived in the earlier 'Nineties.

Sir Edmund GOSSE (1849-1928)

488. Letter written to Aubrey Beardsley from Sir Edmund Gosse. 29, Delamere Terrace, Westbourne Square, W., May 16, 1896. "How am I to find words to thank you for so kind a compliment and so exquisite a gift?" He thinks that Beardsley has never had a subject which better suited his genius than The Rape of the Lock. 3 pp.
Manuscript on 1 sheet of cream laid paper embossed with address, folded. 7 x 8¾
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 72.

Coll. A.E. Gallatin (donor).

Aubrey BEARDSLEY (1872-1898)

489. Holograph letter, signed, by Beardsley to John Gray, from the Hotel Cosmopolitain, Mentone, 22nd December, (1897). He sends best wishes for Christmas. Contrary to expectation he has found Mentone a charming place. Describes hotel etc. Writes about his

weight. Ends with his Mother joining him in kindest regards and Christmas wishes. Always yours Aubrey Beardsley. Envelope postmarked 23 December, 1897. Manuscript on blue paper folded.
Size of sheet open, $6^{9}/16$ x $9^{11}/16$
Lent by Reading University Library.

Lit. Last Letters of Aubrey Beardsley with an introductory note by the Rev. John Gray, London, 1904, pp. 146, 147. The letter is printed in full but begins "My dear Gray" instead of "My dear Z" as in the book.

Mrs. Ellen Agnus BEARDSLEY (1846-1932)

490. Holograph letter to H. A. Payne. 44 Pembroke Road, Kensington W. Sept. 10th (1923). "Please forgive my delay in answering your kind letter . ." She encloses a press cutting about John Lane's committee to erect a memorial to Aubrey Beardsley at his former residence at 31, Buckingham Road, Brighton, and ends in a mood of suspicion and anxiety. 4 pp. white laid paper, folded. Showing pp. 1 and 4, and press cutting.
Size of sheet open, 6^{15} x $9\frac{7}{8}$
Lent by the Brighton Grammar School.

Mr. H. A. Payne was Aubrey Beardsley's form-master at Brighton Grammar School.

Aubrey BEARDSLEY (1872-1898)

491. Letter written to Leonard Smithers. Hotel Cosmopolitain, Mentone, December 26 (1897)

"Very many thanks for your letter & cheque for £5." He discusses the proofs of the *Volpone* drawings and his ideas concerning Smithers' projected periodical *The Peacock*. 3 pp.
Manuscript on 2 sheets. 11¼ x 7⅛; 6¼ x 6⅜
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 56.

Coll. A.E. Gallatin (donor)

Lit. *Princeton University Library Chronicle*, Vol. XVI, No. 3 (Spring 1955) pp. 137-138.

Aubrey BEARDSLEY (1872-1898)

492. Letter written to Leonard Smithers. Cosmopolitain, Menton, January 8 (1898). "An awful thought has just come to me, it is that the blockmaker may be contemplating 'raking out lights' in the drawings just sent to you". Smithers is to shout at the blockmaker that he is not to "rake out lights". With a sketch of a hand, pointing. 2 pp. With envelope postmarked 9 January 1898.
Manuscript on blue laid paper folded. 6½ x 9¾
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 61.

Coll. A.E. Gallatin (donor).

Lit. *Princeton University Library Chronicle*, Vol. XVI, No. 3 (Spring 1955), pp. 140-141.

Mark André (Sebastian) RAFFALOVICH
(1864-1934)

493. **Holograph letter, signed with initials A S R, to Charles Ballantyne of Edinburgh, from 9 Whitehouse Terrace, Edinburgh, June 6th (1926).**
On white sheet stamped with address and telephone number. 7 x 4½
Lent by Mr. Charles Ballantyne.

The letter refers to the portrait of Raffalovich by Sidney Starr (see photograph No. 591 in present exhibition). Mr. Ballantyne had come to know the writer and John Gray long after the two friends had both settled in Edinburgh nearly twenty years before. The house in Whitehouse Terrace, in the Morningside district of Edinburgh, was close to the Catholic Church of St. Peter's of which Father Gray was shortly afterwards appointed parish priest. (see Fr. Brocard Sewell, ed., Two Friends, St. Albert's Press, 1963, p. 30). It was bought by Raffalovich in the Spring of 1905.

Aubrey BEARDSLEY (1872-1898)

494. Holograph letter signed to André Raffalovich. From the Hotel du Quai Voltaire, Paris, Wednesday (May, 1897). He is enjoying Paris and moving to new quarters with his mother, Mentions Mrs. Meysenburg, Clyde Fitch etc. Also mentions William Rothenstein's visit to draw his portrait for the lithograph (see No. 610), His Mother joins him in sending her best love etc. Manuscript on blue paper, folded. Unpublished.
Size of sheet open 7 x 8 15/16
Lent by Reading University Library.

Alfred COOPER (?)

495. Holograph letter attributed to Alfred Cooper and addressed to an unnamed client, on both sides of a sheet of quarto letter-paper of Messrs. Wright and Jones, Booksellers etc., 350, Fulham Road, London, S.W. Dated Oct 9 1906. Recto shown.
Manuscript; size of sheet 10½ x 8
Lent by Mr. Malcolm Pinhorn.

"Cooper was a bookseller who traded under the name of Wright and Jones. Mason, in his bibliography of Oscar Wilde, records that it was said Cooper printed copies of 'Phrases and Philosophies' (by Wilde), possibly for Smithers, 'on a hand press at the back of a shop in the Charing Cross Road' in 1902. About 1903 Cooper moved to 2 Ormond Row, Chelsea, and in 1904 took a shop at 350 Fulham Road, London, which still stands. There, according to Kelly's Kensington Directory, he stayed until 1909." (Malcolm Pinhorn, "The Career and Ancestry of Leonard Smithers", Blackmansbury, August, 1964, Vol.I, No3, pp. 5, 9). Various injunctions were obtained against Cooper for selling pirated editions of works by Wilde and Beardsley. The present letter refers to a copy of a pirated edition of Beardsley's Lysistrata of Aristophanes (1896).

496. Le Livre & L'Image. Published by Libraire Auguste Fontaine, Emile Rondeau, Successeur, Paris. Vol.II, August to December 1893. 4to. 'L'Image', p. 57.
Victoria and Albert Museum Library.

This is the first notice of Beardsley in a French periodical; reference is made to his drawings for Le Morte Darthur, Salomé, and to the first issue of The Studio.

497. Punch. Vol. CVI, p. 109, March 10, 1894. 4to. 'She-Notes' by Borgia Smudgiton (continued on p. 129, March 17, 1894). A burlesque of Beardsley and the 'Keynotes' series of novels.
Victoria and Albert Museum Library.

Aubrey BEARDSLEY (1872-1898)

498. Le Courrier Français, Paris. Issue of 10 February, 1895. Folio. Open to show reproductions of 'Comedy Ballet of Marionettes, III', 'The Slippers of Cinderella', 'Garçons de Café' and 'L'Éducation Sentimentale' by Aubrey Beardsley.
Line-blocks. Size of sheet $15\frac{7}{8}$ x $11\frac{3}{4}$
Lent by Mr. W.G. Good.

Repr. The first three designs were published in The Yellow Book, Vol. II, July, 1894. 'L'Éducation Sentimentale' appeared first in Vol. I, April 1894 of the same periodical.

Mark André RAFFALOVICH (1865-1934)

499. Uranisme et Unisexualité. A Storck, Lyon; Masson & Cie, Paris, 1896. First edition, 8vo. Open at page 249.
Lent by Mr. Brian Reade.

Lit. Fr. Brocard Sewell (ed.) Two Friends, Saint Albert's Press, 1963, pp. 22-24; 189.

Note (2) at the bottom of p. 249 was probably the first reference to Beardsley in any continental publication between hard covers. He had been referred to in art periodicals abroad since 1893.

The section in this book devoted to Oscar Wilde was reprinted from a pamphlet on the same subject in the Bibliothèque de l'Anthropologie Criminelle en des Sciences Rénales, published by A. Storck at Lyons in 1895.

500. Pan. Vol.II, 1895-6. 'Plakatkunst' by Hans W. Singer, p.335. Beardsley's poster designs briefly mentioned.

501. To-Day. 12 May 1894. Containing 'The Fat Woman' (a caricature of Mrs. Whistler) and 'Masked Pierrot and Female Figure' by Aubrey Beardsley.
Line-blocks and letterpress. Size of sheet $15\frac{5}{8}$ x 9
Lent by Mr. W.G. Good.

Cat. See Vallance 83, 85; Gallatin 933, 934.

The original drawing for The Fat Woman, which is in the Tate Gallery, London, is No. 504 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

502. The Prince's Ladies Golf Club. Printed invitation to the opening of the club, 16 July, 1894. Design, with two women golfers and Pierrot as a caddie, by Aubrey Beardsley.
Line-block. $5\frac{1}{2}$ x $3\frac{1}{8}$
Lent by Mr. W.G. Good.

Cat. See Vallance 106; Gallatin 874; Mathews 25; Princeton p. 25.

The original drawing for this design is No. 503 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

503. Original drawing for the design of an invitation card to the opening of the Prince's Ladies Golf Club, 16 July, 1894. Two women golfers and Pierrot as a caddie.
Signed in capitals Aubrey Beardsley.
Indian ink. 9 x 5¼
Lent by Mrs. R. Hippisley-Coxe and Mrs. Rae Smith.

Cat. See Vallance 106; Gallatin 874; Princeton p. 25.

Repr. R. A. Walker, How to Detect Beardsley Forgeries, Bedford, 1950, pl. II.

Coll. Mrs. Falconer-Stuart; R. Hippisley-Coxe.

For the printed invitation card see No. 502 nearby. A good forgery of this drawing is known to exist (see R. A. Walker, loc. cit. p. 20).

Aubrey BEARDSLEY (1872-1898)

504. The Fat Woman. 1894.
Inscribed (verso) 'A mon ami Will Rothenstein Aubrey Beardsley fec. et don., and, over a phallic caricature of a Queen Victoria penny stamp, 'Received by Will Rothenstein.'
Indian ink. 7 x 6⅜
Lent by the Tate Gallery, London.

Cat. Vallance 83. Gallatin 933; Tate Gallery, 4609.

Coll. Sir William Rothenstein; ? returned to Beardsley; Miss K. Savile Clarke by 1897; Harry Melvill.

Lit. E.R. and J. Pennell, The Life of James Mc Neill Whistler, London, 1908, Vol. II, p. 140; Robert Speaight, William Rothenstein, London, 1962, p. 120.

Repr. Le Courrier Français, 11 November 1894; A Book of Fifty Drawings, Leonard Smithers, London, 1897, facing p. 135.

The drawing was intended as a caricature of Whistler's wife and published in the journal To-Day 21 May, 1894. Apparently Whistler was offended; but in any case, until he saw the drawings for The Rape of the Lock which he admired, the American painter was somewhat hostile to Beardsley. Sir William Rothenstein, who as a young man made use of Beardsley's work-room on occasions during 1894, was presented with the drawing, as the inscriptions indicate. According to Sir John Rothenstein, his father returned the drawing to Beardsley making him promise to destroy it. However, it was not destroyed but passed into the hands of "Kitty" Clarke who gave it to Harry Melvill ("The Chatterbox").

There are clear affinities between "The Fat Woman", "Waiting" (see No. 253 in present Exhibition), and "Black Coffee" (Gallatin 976). "Waiting" is the earliest of these drawings and the most sinister of them, illustrating p. 171 in the Bon-Mots of Foote and Hook (1894).

Aubrey BEARDSLEY (1872-1898)

505. Original drawing for the cover design of The Rape of the Lock an heroi-comical poem in five cantos written by Alexander Pope "embroidered with nine drawings by Aubrey Beardsley". Published by Leonard Smithers, London, 1896, 4to.
Signed A (left) B (right)
Indian ink. 9⅞ x 6 15/16
Lent by Mr. R. A. Harari.

Cat. Vallance 144 (IX); Gallatin 1033.

The illustration of this poem was undertaken by Beardsley at the suggestion of Edmund Gosse, to whom he wrote a letter in May, 1896 (Princeton No. 23), when he presented Gosse with a copy of the book. Gosses' reply to this letter is at No. 488 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

506. 'The Toilet'. Original drawing, third in the series, facing p. 6 in The Rape of the Lock an heroi-comical poem in five cantos written by Alexander Pope "embroidered with nine drawings by Aubrey Beardsley". Published by Leonard Smithers, London, 1896. 4to.
Indian ink. 10 x 6¾
Lent by the Cleveland Museum of Art, Cleveland, Ohio.

Cat. Vallance 144 (III), Gallatin 1036.

Repr. R. A. Walker The Best of Beardsley, The Bodley Head, London 1948, pl. 61.

Aubrey BEARDSLEY (1872-1898)

507. 'The Battle of the Beaux and the Belles'. Original drawing, eighth in the series, facing p. 34 in The Rape of the Lock an heroi-comical poem in five cantos written by Alexander Pope "embroidered with nine drawings by Aubrey Beardsley". Published

by Leonard Smithers, London, 1896. 4to.
Indian ink. 9 15/16 x 6¾
Lent by the Barber Institute of Fine Arts, Birmingham.

Cat. Vallance 144 (VIII); Gallatin 1041.

Repr. A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. III.

Aubrey BEARDSLEY (1872-1898)

508. The Cave of Spleen. Original drawing for illustration facing p. 24 in The Rape of the Lock an heroi-comical poem in five cantos written by Alexander Pope "embroidered with nine drawings by Aubrey Beardsley". Published by Leonard Smithers, London, 1896, 4to.
Indian ink .9⅞ x 67
Lent by The Boston Museum of Fine Arts, Boston, U.S.A.

Cat. Vallance 144 (VII); Gallatin 1040.

Alexander POPE (1688-1744)

509. The Rape of the Lock, an heroi-comical poem in five cantos written by Alexander Pope embroidered with nine drawings by Aubrey Beardsley. Published by Leonard Smithers, London, 1896, No. 14 of 25 copies on Japanese vellum, 4to. Closed.
Lent by Mr. R. A. Harari.

Cat. Vallance 144; Gallatin 1033; Princeton p. 28.

Coll. Bookplates of Herbert J. Pollitt and Michael Sadleir.

The illustration of this poem was undertaken by Beardsley at the suggestion of Edmund Gosse (see Note to No. 505)

Alexander POPE (1688-1744)

510. The Rape of the Lock, an heroi-comical poem in five cantos written by Alexander Pope embroidered with eleven drawings by Aubrey Beardsley. Published by Leonard Smithers, London, 1897, 1000 copies,demy 16 mo. Bijou edition based on the book of 1896, with the illustrations reduced in scale and a different design for front cover stamped in gold on red cloth (reproduced as a plate on p. 1 within:cover design of 1896 book reproduced on p. 3 within). Open at illustration 'The Baron's Prayer', p. 11.
Line-block.
Lent by the University Library, Reading.

Cat. Vallance 144; Gallatin 1042, 1043; Princeton p. 28.

Alexander POPE (1688-1744)

511. The Rape of the Lock, an heroi-comical poem in five cantos written by Alexander Pope embroidered with nine drawings by Aubrey Beardsley. Published by Leonard Smithers, London, 1896. 500 copies, 4to. Bound in turquoise blue cloth lettered on the spine in gold and stamped on front cover in gold with design by Aubrey Beardsley. Open at illustration 'The Rape of the Lock' facing p. 20.
Line-block.
Lent by Mr. R. A. Harari.

Cat. Vallance 144; Gallatin p. 62, 63; Princeton p. 28.

Coll. Bookplate of W. L. Phillips.

Alexander POPE (1688-1744)

512. The Rape of the Lock, by Alexander Pope with illustrations by Aubrey Beardsley. Published by John Lane, No. X in the Flowers of Parnassus London and New York, 1902. Bijou edition, Demy 16 mo; based on the Smithers edition of 1896 with nine illustrations and the cover design of the 1897

bijou edition replaced by a title in ornamental oval stamped in gold on dark green cloth: lettered on spine in gold. Open at cul-de-lampe, 'The New Star', p. 62.
Line-block.
The Victoria and Albert Museum.

Cat. Vallance 144, Gallatin p. 64; Princeton p. 28.

Repr. A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. 107.

Alexander POPE (1688-1744)

513. The Rape of the Lock, an heroi-comical poem in five cantos written by Alexander Pope embroidered with nine drawings by Aubrey Beardsley. Published by Leonard Smithers, London, 1896. 500 copies, 4to. Bound in turquoise blue cloth lettered on the spine in gold and stamped on front cover in gold with design by Aubrey Beardsley. Closed.
Lent by Mr. Paul Grinke.

Cat. Vallance 144; Gallatin 1033; Princeton p. 28.

Coll. Bookplates of Harold Williams and Franz und Marie Harpner.

514, 515. 516. 517. 518. Catalogue of Rare Books Offered for Sale by Leonard Smithers. Nos. 3-7, Leonard Smithers, London, 1895-6. 8vo. Front cover designs by Aubrey Beardsley representing a faun reading to a lady (Nos. 3 and 4), and a lady reading on a striped sofa (Nos. 5, 6 and 7).
Line-blocks, printed in black on variously coloured paper.
Lent by Mr. W. G. Good.

Cat. See Vallance 121, 145; Gallatin 949, 950; Princeton p. 27.

Repr. A Second Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899. pl. 32.

The cover design for Nos. 5, 6 and 7 was used for John Lane's Illustrated Catalogue of 1902-3 (green on buff) and later for the Elkin Mathews Catalogue Books of the "Nineties", London, c.1930 (Gallatin, Bibliography p. 94).

Aubrey BEARDSLEY (1872-1898)

519. Original drawing for the publisher's mark of Leonard Smithers. 'Siegfried'. Used on the Savoy prospectus. 1895.
Indian ink.
Lent by the Princeton University, Princeton, New Jersey.

Cat. Vallance 146 (iv); Gallatin 1032; Princeton No. 65 (suppl.).

Repr. The Later Work of Aubrey Beardsley. John Lane, London, 1901, pl. 110 (without name and entitled 'Siegfried'.)

Aubrey BEARDSLEY (1872-1898)

520. Original drawing for the cover design of The Savoy No. 3, published by Leonard Smithers, London, July 1896.
Indian ink.
Lent by the National Gallery of South Australia.

Cat. Vallance 146 (XXI); Gallatin 1004. See Princeton p. 28.

Repr. R. A. Walker, The Best of Beardsley, The Bodley Head, London, 1948, pl. 86.

Aubrey BEARDSLEY (1872-1898)

521. The Abbé. 1895. Original drawing for illustration to Beardsley's romantic novel "Under the Hill"

in The Savoy, No. 1, London, January 1896, p. 157.
Indian ink. 9 13/16 x 6⅞
Lent by Mr. R. A. Harari.

Cat. Vallance 146 (XIII); Gallatin 996.

Repr. Under the Hill and Other Essays in Prose and Verse by Aubrey Beardsley, John Lane, London and New York, 1904, p. 9; R. A. Walker, The Best of Beardsley, London, 1948, pl. 78.

Aubrey BEARDSLEY (1872-1898)

522. A Repetition of "Tristan und Isolde." Original drawing for illustration in The Savoy, No. 8, London, December 1896, p. 11.
Signed AB
Indian ink. 7¼ x 6⅜
Lent by Mr. R. A. Harari.

Cat. Vallance 146 (XXXIV); Gallatin 1017.

Repr. R. A. Walker, The Best of Beardsley, London, 1948, No. 97.

Aubrey BEARDSLEY (1872;1898)

523. Original drawing for The Third Tableau of Das Rheingold in The Savoy No. 2, London, April 1896, p. 193.
Indian ink. 10 x 6⅞
Lent by The Museum of Art, Rhode Island School of Design.

Cat. Vallance 146 (XX0); Gallatin 1003.
See Princeton p. 28.

Repr. ... A Book of Fifty Drawings, Leonard Smithers, London 1897, pl. 47; R. A. Walker The Best of Beardsley, The Bodley Head, London, 1948, pl. 85.

This drawing belongs to the group illustrating subjects in 'Das Rheingold' (see also Nos. 524, 549 in this present exhibition).

Aubrey BEARDSLEY (1872-1898)

524. The Fourth Tableau of "Das Rheingold." Original drawing for the cover design of The Savoy No. 6, October, 1896. Edited by Arthur Symons and published by Leonard Smithers, London, 1896. 4to.
Signed (left corner) AB.
Indian ink. 12 x 8⅞
Lent by Mr. R. A. Harari.

Çat. Vallance 146 (XXVIII); Gallatin 1011.

Repr. Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. 199. R. A. Walker, The Best of Beardsley, London, 1948, No. 91.

The figures represent Wotan and Loge. For the Third Tableau of Das Rheingold see No. 523 in the present exhibition. Both together with Erda (No. 549) formed part of a projected series of drawings on the subject of The Rheingold which Beardsley never completed (see also Gallatin 1020, 1021, and 1023).

Aubrey BEARDSLEY (1872-1898)

525. Et in Arcadia Ego. Original drawing for illustration in The Savoy, No. 8, London, December 1896, p. 89.
Signed AB
Indian ink. 8½ x 5⅞
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 146 (XLIV); Gallatin 1027; Princeton No. 53.

Coll. R. A. Walker; A. E. Gallatin (donor).

Repr. R. A. Walker, The Best of Beardsley, London, 1948, No. 105.

Aubrey BEARDSLEY (1872-1898)

526. Trial proof of a cul-de-lampe from The Ballad of a Barber, a poem by Aubrey Beardsley, first published in The Savoy, No. 3, July, 1896, p. 93.
Line-block. 2¾ x 2 3/16
Lent by Mr. G. W. Good.

Aubrey BEARDSLEY (1872-1898)

527. Proof of the first version of the cover to The Savoy, Number 1, January, 1896.
Line-block. 8½ x 6¾
Lent by Mr. W. G. Good.

Cat. See Vallance 146 (V); Gallatin 989.

This first version of the cover was suppressed because the figure of the child in the foreground was depicted showing his contempt for The Yellow Book, from the staff of which Beardsley had recently been dismissed. The original drawing for this version is in the Fogg Art Museum, Harvard University, Cambridge, U.S.A.

The Savoy. Edited by Arthur Symons. Published by Leonard Smithers, London, 1896. 4to.
At first a quarterly (3 numbers), then a monthly (5 numbers). 8 vols. Closed.
Line-blocks.
Lent by Mr. W. G. Good.

Cat. See Vallance pp. 102-108; Gallatin pp. 58-62; Princeton pp. 28, 29.

The the first issue of No. 2 the verso of the title-page bears the imprint of the Chiswick Press. In the second issue the title-page is mounted on a stub and the verso is blank.

Contributions by Aubrey Beardsley:

528. No. 1 (January). Designs for front cover, title-page (repeated in No. 2), and contents page, seven drawings, large Christmas card laid in. Beardsley's poem "The Three Musicians" and Chapters I-III of Under the Hill.

529. No. 2 (April). Design for front cover and four drawings. Chapter IV of Under the Hill.

530. No. 3 (July). Designs for front wrapper and title-page (latter repeated in all succeeding numbers) and two drawings. Beardsley's poem "The Ballad of a Barber".

531. No. 4 (August). Design for front wrapper.

532. No. 5 (September). Design for front wrapper and one drawing.

533. No. 6 (October). Design for front wrapper and one drawing.

534. No. 7 (November). Design for front wrapper and two drawings. Beardsley's translation of "Carmen C1." by Catullus.

535. No. 8 (December). Design for front wrapper and twelve drawings.

536. Vols. I and III. The 8 numbers were bound in
537. three publisher's cases of violet cloth. Designs for title-page of No. 1 stamped in gold on all front covers, and with design also by Beardsley on back covers and spines. 4to. Vol. I closed to show front cover, Vol. III closed to show back cover. The first issue, with "Leonard Smithers" at foot of spine. Later issues have "Leonard Smithers & Co." or "John Lane".

538. Prospectus for The Savoy, No. 1, December, 1895. With notice, contents list and order-form. Cover of pink wrappers with designs in black on front and back by Aubrey Beardsley. Closed to

show the design on the front cover representing John Bull with wings crossing a stage, carrying writing and drawing tools and with his left hand holding a notice of the prospectus. From under a curtain a cherub watches.
Line-block. 8 $^{5}/16$ x 5 $^{13}/16$
Lent by Mr. R. A. Harari.

Cat. Vallance, 146 (ii); Gallatin 1029; Princeton p. 29 (7).

Repr. Not fully reproduced in Lane's Early, Later or Uncollected Work. Fully reproduced in R. A. Walker, The Best of Beardsley, London, 1948, p. 69.

It was George Moore who objected to this prospectus design on the ground that the breeches of John Bull were drawn in such a way as to suggest he was sexually excited. The prospectus was not sent out therefore and considerable numbers remained in the publisher's stock. The design was bowdlerised to serve for the contents page and another design was substituted for the prospectus, showing a top-hatted clown instead of John Bull, in much the same pose in reverse. (See R. A. Walker, The Best of Beardsley, London, 1948 No. 70).

539.
540. The Savoy. Edited by Arthur Symour. Published by Leonard Smithers, London, 1896. 4to. Vol. I and III from a set of three volumes containing all eight numbers. Specially bound in vellum, stamped in gold with letters and designs as on violet cloth cases (see Nos. 536-538). Closed, to show designs by Aubrey Beardsley on spine (panel with candle) and front cover (two masqueraders under curtains.).
Lent by Mr. R. A. Harari.

Coll. Bookplates of Herbert J. Pollitt and Michael Sadleir.

541. The Savoy. Edited by Arthur Symour. Published by Leonard Smithers, London, 1896. 4to. Vol. II

from a set of three volumes containing all eight numbers. Specially bound in vellum, stamped in gold with letters and designs as on blue cloth cases (see Nos. 536-538). Closed, to show designs by Aubrey Beardsley on spine (panel with candle) and back cover (Puck on Pegasus). Lent by Mr. R. A. Harari.

Coll. Bookplates of Herbert J. Pollitt and Michael Sadleir.

Aubrey BEARDSLEY (1872-1898)

542. The Bathers. Illustration on p. 87 by Aubrey Beardsley to the article 'Dieppe: 1895' by Arthur Symons in The Savoy, No. 1, January, 1896. Edited by Arthur Symons and published by Leonard Smithers, London. Plate cut from the pages of the periodical, trimmed and mounted.
Line-block. 6 1/16 x 5 1/16 E.444-99
Victoria and Albert Museum.

In the summer of 1895 Beardsley and Symons spent much time together in Dieppe discussing and planning The Savoy magazine. The article alludes to Beardsley as "an artist ... with a refreshing and troubling bizarrerie; all that feverish brilliance, the boyish defiance of things, the frail and intense vitality, how amusing and uncommon it was! "

Aubrey BEARDSLEY (1872-1898)

543. "The Three Musicians". Manuscript of Beardsley's poem in The Savoy No. 1, January, 1896, p. 65. On writing paper stamped 53 Glebe Place Chelsea S.W. 3 pp. Mounted in volume bound in crimson leather.
Signed Aubrey Beardsley.
Manuscript on 1 sheet folded, size of sheet 6⅝ x 10
Lent by the Houghton Library, Harvard College, Cambridge, Massachusetts.

Coll. Bookplate of Sir William Rothenstein; Amy Lowell (Bequest).

See No. 544 for an illustration to this poem which was published in the same number of The Savoy.

Aubrey BEARDSLEY (1872-1898)

544. The Three Musicians. Illustration p. 64 by Aubrey Beardsley to his poem p. 65 in The Savoy, No. 1, January, 1896. Edited by Arthur Symons and published by Leonard Smithers, London. Plate cut from the pages of the periodical, trimmed and mounted.
Line-block. 7¼ x 5 9/16 E.445-99
Victoria and Albert Museum.

Coll. Gleeson White.

This line-block, mounted on thick green paper, is one of 199 illustrations etc. by Aubrey Beardsley similarly mounted and once in the possession of Gleeson White, first editor of The Studio. They were acquired from his widow in 1899.

The original manuscript of the poem The Three Musicians, now in the Houghton Library at Harvard, is No. 543 above.

Aubrey BEARDSLEY (1872-1898)

545. The Death of Pierrot. Plate in The Savoy, No. 6, October 1896. Proof on Japanese vellum.
Line-block. 8 x 5⅜
Lent by Mr. W. G. Good.

Cat. See Vallance 146 (XXIX); Gallatin 1012.

Repr. A Second Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899, pl. 36.

Note by W. G. Good. As a matter of interest, the lines have been gone over in pencil.

The note on the mount was made by Major R. H. Raymond-Smythies, a school-fellow of Beardsley's. I have little doubt that he obtained it from Smithers personally. I think it probable that the proof was used by the forger who worked for Smithers during Beardsley's lifetime.

546. The Savoy, No. 2, April, 1896. Edited by Arthur Symons and published by Leonard Smithers, London, 4to. Open at 'The Ascension of Saint Rose of Lima, p. [189], by Aubrey Beardsley illustrating a passage in an instalment of Under the Hill, A Romantic Story by Aubrey Beardsley (chapter IV) pp. 187, 188.
Line block.
Lent by the University Library Reading.

After he had made the drawing for this illustration it became Beardsley's favourite design.

547. The Savoy, No. 3, July, 1896. Edited by Arthur Symons and published by Leonard Smithers, London. 4to, unopened. Open at 'The Coiffing' p. [90] by Aubrey Beardsley illustrating his own poem 'The Ballad of a Barber' on p. [91].
Line-block.
Lent by Dr. Ian Fletcher.

The title 'The Coiffing' appears in the Art Contents list, not in the plate. At the end of the poem, on p. 93, there is a cul-de-lampe representing a cherub bearing a gallows (see proof from line-block at No. 526).

The original drawing for 'The Coiffing' is now in the possession of Mr. John Whitney of New York, but was not available for the present exhibition.

Aubrey BEARDSLEY (1872-1898)

548. The Savoy complete in three volumes price one guinea nett. Leonard Smithers, Royal Arcade, W. Small poster or placard with design adapted from Beardsley's cover for No. 8 of The Savoy, December, 1896.

Colour lithograph. 9 5/16 x 6⅞
Victoria and Albert Museum.

Cat. Vallance 146 (XXXIII); Gallatin p. 62; Princeton p. 29.

The colouring for this design was made by Beardsley on a proof (see Gallatin p. 62). The poster advertises the set of three bound volumes in violet cloth containing all eight numbers of The Savoy (see Nos. 536, 537).

Aubrey BEARDSLEY (1872-1898)

549. 'Erda'. Design intended to illustrate 'Das Rheingold'. First published in The Savoy, No. 8, Published by Leonard Smithers, London, December, 1896.
Indian ink. 5 7/16 x 3½
Lent by the British Museum.

Cat. Vallance 146, No. XXXIX; Gallatin 1022.

Coll. L. F. M. de Veciana (donor).

Together with the drawing entitled Alberich (Gallatin 1023) published in the same volume (No. 8) of The Savoy, this drawing belongs to the group illustrating subjects in 'Das Rheingold' (see also Nos. 523, 524 in the present exhibition).

Aubrey BEARDSLEY (1872-1898)

550. Original drawing for the front cover design of the series 'Scenes of Parisian Life' of La Comédie Humaine, by Honoré Balzac in 11 volumes, published by Leonard Smithers, London, 1897, showing a portrait of Balzac, full face.
Indian ink. $3\frac{7}{8}$ x $2\frac{3}{4}$
Lent by the British Museum.

Cat. Vallance 131; Gallatin 947.

Aubrey BEARDSLEY (1872-1898)

551. Original proof of design intended for the Book-plate of the Artist. Not used by Beardsley but by Herbert J. Pollitt.
Signed AB. Inscribed in pencil by the artist
This could be better A. B.
Line-block. $4\frac{1}{2}$ x $2\frac{3}{4}$
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 156; Gallatin 1065; Princeton No. 95 (Suppl.).

Coll. J. Harlin O'Connell.

Repr. A Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1897, p. 195.

Herbert Charles Pollitt (1871-1942) assumed the Christian name of Jerome. He was educated at Trinity College, Cambridge, and in 1898 began a correspondence with Oscar Wilde. He possessed numerous drawings by Beardsley including "The Adulterer", which was intended as one of the illustrations to Juvenal's Sixth Satire but never published. At the end of the century Pollitt became linked with Aleister Crowley in the study of Black Magic.

Aubrey BEARDSLEY (1872-1898)

552. Original drawing of a mask to be stamped in gold on the spine of the series 'Scenes of Parisian Life' of La Comédie Humaine, by Honoré Balzac, in 11 volumes, published by Leonard Smithers, London, 1897.
Indian ink. 2⅝ x 1⅞
Lent by Mr. R.A. Harari.

Cat. Vallance 131; Gallatin 948.

See note to No. 562 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

553. Original drawing for the front cover of The Life and Times of Madame Du Barry by R.B. Douglas, published by Leonard Smithers, London, 1896.
Signed AB.
Indian ink. 9-9/16 x 6-1/16
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 152; Gallatin 1052; Princeton No. 59.

Coll. R.A. Walker; A.E. Gallatin (donor).

Repr. R. A. Walker, The Best of Beardsley, The Bodley Head, London, 1948, pls. 111-113 (except initial letter)

A copy of the book is No. 565 in the present exhibition.

Mark André RAFFALOVICH (1864-1934)

560. The Thread and the Path. Poems. Published by David Nutt, London, 1895. First edition, unopened, Cr. 8vo. Open at page 1. Lent by Mr. Brian Reade.

Lit. Fr. Brocard Sewell (ed.) Two Friends, Saint Albert's Press, 1963, p. 25, 188.

See also Beardsley's drawing called 'The Mirror of Love' (No. 554) which was intended for the frontispiece of this book, and which illustrated the first line of the first poem. He wrote in May, 1895, to Raffalovich saying that he was "Beginning the frontispiece, - a literal rendering of the first line -." (Rev. John Gray, ed. Last Letters of Aubrey Beardsley, London, 1904, p. 3).

Vincent O'SULLIVAN (1868-1940)

561. A Book of Bargains. Leonard Smithers, publisher, London, 1896. First edition, uncut, 8vo. Frontispiece by Beardsley. Lent by Dr. Ian Fletcher.

O'Sullivan was born in 1868 in New York and educated in New York and England. During the 'Nineties he settled in London and his published poetry was well received in certain circles (see No. 570 in present exhibition). A Book of Bargains is a collection of macabre short stories by him, one of which "The Business of Madame Jahn", provided the subject of Beardsley's frontispiece. O'Sullivan was on friendly terms with Ernest Dowson, Oscar Wilde, and Leonard Smithers the publisher, and knew Beardsley during the last two years of the young artist's life. In later years he wrote plays, short stories, a novel and numerous articles, and in 1936 Messrs. Constable & Co. brought out his Aspects of Wilde. He died in poverty in Paris in 1940.

Honoré BALZAC (1799-1950)

562. Volume from the series 'Scenes of Parisian Life' of La Comédie Humaine, in 11 volumes, published by Leonard Smithers, London, 1897, 8vo. (250 copies for England). Cover ornament showing a portrait of Balzac, full face in black, and spine ornament showing a mask in gilt, both designed by Aubrey Beardsley. Volume I only, closed.
Lent by Mr. W.G. Good.

Cat. See Vallance 131; Gallatin 947, 948.

The original drawings for these designs are Nos. 550 and 552 in the present exhibition.

Note by W.G. Good: There was a special issue of the above, which I have not seen. Bertram Rota described it as "only 50 copies on Imperial Japan, with two states of the plates, and bound in white parchment".
A series of 'Scenes of Private Life' was published in 11 volumes dated 1899.
The ordinary and special issues were as above.

Ernest Christopher DOWSON (1867-1900)

563. The Pierrot of the Minute. A Dramatic Phantasy in One Act. Published by Leonard Smithers, London, March, 1897. 4to. With a frontispiece, initial letter, vignette and cul-de-lampe, by Aubrey Beardsley. First edition, No. 25 of 30 copies on Japanese vellum. Bound in vellum, stamped with gold lettering and gold front and back cover designs by Aubrey Beardsley. Closed.
Lent by Mr. R. A. Harari.

Cat. See Vallance 149; Gallatin 1079; Mathews 236; Princeton p. 29.

Coll. With the book-plate of Herbert J. Pollitt.

Ernest Christopher DOWSON (1867-1900)

564. The Pierrot of the Minute, A Dramatic Phantasy in One Act. Published by Leonard Smithers, London, March, 1897. 4to. With a frontispiece, initial letter, vignette and cul-de-lampe, by Aubrey Beardsley. 1st ordinary edition (300 copies). Bound in green cloth with gold lettering and gold front and back cover designs by Aubrey Beardsley. Open at frontispiece.
Line-block.
Lent by Mr. W. G. Good.

Cat. See Vallance 149; Gallatin 1080; Mathews 236; Princeton p. 29.

The original drawing for this frontispiece is No. 555 in the present exhibition.

Ernest Dowson earned his living as a translator and considered himself primarily as a writer of prose, but is best known as a poet. His remarkable Verses, published by Smithers in 1896 and with a cover design by Beardsley (see Nos. 554 and 570) include "I have been faithful to thee, Cynara, after my fashion".

Ernest Christopher DOWSON (1867-1900)

565. The Pierrot of the Minute. A Dramatic Phantasy in One Act. Published by Leonard Smithers, London, March, 1897. 4to. With a frontispiece, initial letter, vignette and cul-de-lampe, by Aubrey Beardsley. First ordinary edition 300 copies. Bound in green cloth, stamped with gold lettering and gold front and back cover designs by Aubrey Beardsley. Open at frontispiece. Inscribed on the fly-leaf in ink by the author to William Theodore Peters.
Dated in ink. Paris Oct. 1879.
Line-block.
Lent by the Library of Congress, Washington, Rosenwald Collection.

Cat. Vallance 149; Gallatin 1079; Mathews 236; Princeton p. 29.

Coll. With the bookplate of William Theodore Peters.

Aubrey BEARDSLEY (1872-1898)

566. Ali Baba. Cover design intended for 'The Forty Thieves'. Proof on Japanese vellum.
Signed AB. Lettered with title.
Line-block. 8 x 6⅝
Lent by Mr. W.G. Good.

Cat. See Vallance 157 (1); Gallatin 1057.

Repr. A Second Book of Fifty Drawings by Aubrey Beardsley. Leonard Smithers, London, 1899, pl. 41.

The original drawing for this design is in the Fogg Art Museum, Harvard University, Cambridge, U.S.A.

William Howard Aymer VALLANCE (1862-1943)

567. A Book of Fifty Drawings by Aubrey Beardsley. With an iconography by Aymer Vallance. Published by Leonard Smithers, London, 1897. 4to. With 50 full-page plates, a tailpiece and photograph of Aubrey Beardsley, with front cover design by Aubrey Beardsley. No. 14 of 50 copies on Imperial Japanese Vellum, numbered and signed by the publisher. Bound in vellum, stamped in gold with lettering and front cover design. Closed.
Lent by Mr. R.A. Harari.

Cat. Gallatin p. 73; Princeton p. 31.

Coll. With the book-plates of Herbert T. Pollitt and Michael Sadleir.

Leonard SMITHERS (1861-1907)

568. A Second Book of Fifty Drawings by Aubrey Beardsley. With a prefatory note by Leonard Smithers. Published by Leonard Smithers and Co., London, 1899. 4to. With 49 full-page plates, one double-page, tail-piece and photograph of Aubrey Beardsley, Edition of 1000

copies on Art paper, bound in scarlet cloth, stamped in gold with lettering and with a portion from a Beardsley drawing on the front cover. Closed.
Lent by Mr. Malcolm Pinhorn.

Cat. Gallatin p. 73; Princeton p. 31.

Coll. Book-plate of John Gray; Dominican Fathers, Edinburgh.

Vincent O'SULLIVAN

569. The Houses of Sin by Vincent O'Sullivan. Published by Leonard Smithers, London, 1897. 8vo. No. 131 of 400 copies. Design on the front and back covers by Aubrey Beardsley stamped in gold on vellum.
Signed AB.
Lent by Mr. R. A. Harari.

Cat. See Vallance 160 and Gallatin 1059; Princeton p. 29.

Repr. A Second Book of Fifty Drawings by Aubrey Beardsley, Leonard Smithers, London, 1899, p. 171.

Coll. With the book-plate of William Edward Hollis.

Ernest Christopher DOWSON (1867-1900)

570. Verses by Ernest Dowson, published by Leonard Smithers, London, 1896. 8vo. No. 34 of an issue of 300. Bound in vellum, the front cover design, stamped in gold, by Aubrey Beardsley. Closed.

Signed AB.
Victoria and Albert Museum Library.

Cat. Vallance 148 (drawing); Princeton p. 29.

The original drawing for the cover of this book is No. 554 in the present exhibition.

Gaston VUILLIER

571. A History of Dancing From the Earliest Ages to our own Times. From the French of Gaston Vuillier. Published by William Heinemann, London, 1898. 4to. One of an issue of 35 copies on Japanese vellum. Vol. I open at 'Arbuscula' after a pen and wash drawing by Aubrey Beardsley, plate facing p. 38.
Signed AB.
Photogravure, printed in green.
Lent by the British Museum.

Cat. See Vallance 163 and Gallatin 1062; Princeton p. 32.

Repr. Aubrey Beardsley Under the Hill, John Lane, London & New York, 1904, p. 75.

Aubrey BEARDSLEY (1872-1898)

572. Book-plate of Olive Custance (afterwards Lady Alfred Douglas: died 1944) in the volume Poems in Prose, by Oscar Wilde, published by Mosher, Portland, Maine, 1906.
Photogravure. 3 x 4^{1}/16
Lent by Mr. W. G. Good.

Cat. See Vallance 162 and Gallatin 1061.

Olive Custance, the poetess, was a contributor to The Yellow Book and a childhood friend of Lord Alfred Douglas, whom she eventually married. She met Beardsley through the Harlands and persuaded him to make the present book-plate. After Beardsley left The Yellow Book and went to France she corresponded with him copiously. The original drawing for the book-plate is No. 573 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

573. Original drawing for the Book-plate of Olive Custance (afterwards Lady Alfred Douglas: died 1944).
Pen and ink and wash. $3^{11}/16$ x $5\frac{3}{8}$
Lent by the National Gallery of South Australia.

Cat. Vallance 162; Gallatin 1061.

An impression of the photogravure book-plate made from this drawing is No. 572 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

574. The Lady with the Monkey. Original drawing, intended as an illustration to Volpone, but published as the last plate in the series of Six Drawings illustrating Theophile Gautier's Romance Mademoiselle de Maupin by Aubrey Beardsley. Published by Leonard Smithers, London, 1898.
Signed AB.
Pen and ink and wash. $7\frac{7}{8}$ x $6\frac{1}{8}$
Lent by Mr. R.A. Harari.

Cat. Vallance 164(VI); Gallatin 1089.

See note to Nos. 575, 576, two photogravure plates from the series, in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

575.
576. 'The Lady at the Dressing Table', 'The Lady with the Rose'. Two plates from the series of Six drawings illustrating Theophile Gautier's Romance Mademoiselle de Maupin by Aubrey Beardsley. Published by Leonard Smithers and Co., London, 1898.
Photogravures. 9¼ x 7¼; 9⁵/16 x 7⁹/16
Lent by Mr. W.G. Good.

Cat. See Vallance 164(IV, V); Gallatin 1084 (1087, 1088); Princeton p. 29.

Gautier's romantic novel Mademoiselle de Maupin was first published in 1835. The original drawing for 'The Lady with the Monkey' was reproduced as No. Six in this series (not shown): originally it had been intended for Volpone, but was seen to be unsuitable.

Jean LÉONARD (hairdresser to Queen Marie Antoinette)

577. The Souvenirs of Léonard, Hairdresser to Queen Marie-Antoinette. Now first rendered into English with a preface and annotations by A. Teixeira de Mattos. With two portraits. London, Privately printed (Leonard Smithers),

(250 copies) in 2 volumes, August, 1897. 8vo. Closed (Volume I only). Front cover designed by Aubrey Beardsley. Stamped in gold on violet cloth.
Lent by Mr. W.G. Good.

Cat. See Vallance 151; Gallatin 1055; Princeton p. 29.

Robert Bruce DOUGLAS

578. The Life and Times of Madame Du Barry. Published by Leonard Smithers, London, April 1896. First edition, 8vo. Design for the front cover by Aubrey Beardsley.
Stamped in gold on violet cloth. Closed.
Lent by Mr. W.G. Good.

Cat. See Vallance 152; Gallatin 1053; Princeton p. 27.

The original drawing for the cover is No. 553 in this exhibition.

Note by W.G. Good. The grain in the cloth of the cover of this copy is vertical and there is a Dutch printer's statement within. Other copies are known with a horizontal grain in the cloth and no printer's statement; such copies have "Leonard Smithers 1896" at the foot of the spine.

Benjamin JONSON (1572-1637)

579. Ben Jonson his Volpone: or The Foxe. A new edition with a critical essay on the author by Vincent O'Sullivan, and a frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley. Together with

an eulogy of the artist by Robert Ross. Published by Leonard Smithers and Co., London, 1898. 4to. Edition of 1000 copies on Art paper, bound in turquoise blue cloth stamped in gold with cover design by Aubrey Beardsley. Closed.
Signed and dated AB Paris 1898.
Lent by Mr. W.G. Good.

Cat. Vallance 165(1); Gallatin 1090;
Princeton pp. 29, 30.

See note to No. 583, one of an edition of 100 copies on vellum, in the present exhibition.

Benjamin JONSON (1572-1637)

580. Ben Jonson his Volpone: or The Foxe. A new edition with a critical essay on the author by Vincent O'Sullivan, and a frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley. Together with an eulogy of the artist by Robert Ross. Published by Leonard Smithers and Co., London, 1898. 4to. No. 83 of 100 copies on Japanese vellum. Open at page facing large initial S (in photogravure) and smaller initial S (in half-tone) with letterpress on p. 55.
Photogravure, half-tone and letterpress.
Victoria and Albert Museum Library.

Cat. Vallance 165(IV); Gallatin 1094;
Princeton p. 30.

Aubrey BEARDSLEY (1872-1898)

581. Original sketch of a variant for the initial 'S' in Ben Jonson his Volpone: or The Foxe, published by Leonard Smithers and Co., London, 1898, p. 55. With a slight sketch of the head of a satyr below.

Pencil on a sheet of ruled paper from an exercise book. 7⅝ x 4⅝
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Princeton No. 62. Not recorded in Gallatin.

Coll. Miss L. C. Dash.

The finished design for the initial S took the form shown in the photogravure in the book at No. 480.

Aubrey BEARDSLEY (1872-1898)

582. Initial 'M'. Proof of one of four initial letters in large size for Ben Johnson his Volpone: or The Foxe, included in the special edition of 100 copies printed on Imperial Japanese vellum. Published by Leonard Smithers and Co., London, 1898.
Photogravure. 8 x 6¾
Lent by Mr. W. G. Good.

Cat. Mathews 47; Princeton p. 30.

Benjamin JONSON (1572-1637)

583. Ben Jonson his Volpone: or The Foxe. A new edition with a critical essay on the author by Vincent O'Sullivan, and a frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley. Together with an eulogy of the artist by Robert Ross. Published by Leonard Smithers and Co., London, 1898. 4to. No. 16 of 100 copies on Japanese vellum. Open at frontispiece.
Line-block.
Lent by Mr. R. A. Harari.

Cat. See Vallance 165(1); Gallatin 1091; Princeton pp. 29, 30.

Johnson's comedy was first acted in 1606 and printed in 1607. The original drawing for the frontispiece and a sketch for an initial letter are Nos. 584 and 581 in the present exhibition.

Aubrey BEARDSLEY (1872-1898)

584. 'Volpone Adoring his Treasure'. Original drawing for the frontispiece to Ben Johnson His Volpone: or the Foxe, with a critical essay on the author by Vincent O'Sullivan and an eulogy of the artist by Robert Ross, published by Leonard Smithers, London, 1898, and by John Lane, New York.
Signed AB.
Indian ink.
Lent by the Princeton University Library, Princeton, New Jersey.

Cat. Vallance 165(i); Gallatin 1091; Princeton No. 61.

Coll. R. A. Walker.

In the frontispiece to his last series of illustrations, Beardsley was clearly attempting to capture something of the quality of an engraving of the 17th century.

Walter Richard SICKERT, R. A. (1860-1942)

585. Portrait of Aubrey Beardsley, quarter-length, profile to left. c. 1894.
Signed in sepia ink Sickert.

Indian ink on pale buff paper. 9¼ x 9
Lent by the National Portrait Gallery, London.

Coll. Leicester Galleries (bought by N.P.G. 1922).

Sir Max BEERBOHM (1872-1956)

586. Caricature of Aubrey Beardsley, Full length, in evening clothes.
Reproduced in PALL MALL BUDGET, 7 June, 1894.
Signed Max.
Indian ink. 11⅜ x 7¼ E. 1379-1931
Victoria and Albert Museum.

Adrian Paul ALLINSON (1890-1959)

587. Mr. Watkins. Portrait of a youth, quarter length, looking to the front, his right hand holding up a glass of crême-de-menthe and his left hand a cigarette. On the wall behind prints after Beardsley are represented. c. 1912-14.
Not signed.
Oil on canvas. 22 x 27
Lent by Mr. Basil Feilding.

Coll. Lord Tredegar.

This portrait was acquired by the present owner from the late Lord Tredegar, who was a friend of Mr. Watkins and alleged that he was the natural son of Beardsley.

No record can be found of the birth of a child to either Aubrey or Mabel Beardsley. Mr. Watkins (whose christian name is not remembered) could have been the son of Beardsley by a woman named Watkins, or of Mabel Beardsley by her brother; or in either case he could have assumed that name. The name of the father need not have been registered; or if the birth took place abroad the record may no longer be traceable. Regular payments to foster-mothers who brought up unwanted babies, as described in George Moore's Esther Waters, were common features of the age, and this practice frequently obscured the origins of illegitimate children.

There is some probability of intimacy between Mabel and Aubrey Beardsley in earlier years, but no hint in any remaining record or document of a child being born. Mabel died intestate in 1916 and left everything therefore to her husband, George Bealby Wright. Mr. Watkins lived in Paris and is supposed to have been under twenty years of age when the picture was painted. His birth and death dates are not known, but it is remembered that he died young.

While Lord Tredegar had no doubt of the truth of his allegation, it is possible of course that Mr. Watkins either posed as a son of Beardsley or was deluded in that sense.

Mark André RAFFALOVICH (1864-1934)

588. In Fancy Dress. (Poems). Walter Scott, London, 1886. First edition, Post 8vo.
Lent by Mr. Brian Reade.

Lit. Father Brocard Sewell (ed.) Two Friends, St. Albert's Press, 1963, p. 188.

Raffalovich published several other collections of verse: Tuberose and Meadowsweet, 1885; It is Thyself, 1889; The Thread and the Path, 1895 (see No. 560 in present exhibition). He contributed numerous articles in the 'Nineties to such journals as The Hawk, The Gridiron and Smart Society under his initials only, and in the 1920s to Blackfriars under the pseudonym Alexander Michaelson. He further contributed a monograph Uranisme et Unisexualité to the Series Bibliothèque de Criminologie, 1896 (see No. 499 in present exhibition).

Marc André RAFFALOVICH (1864-1934)

589. Portrait head, vignetted. c. 1886.
Photograph, framed. $4\frac{3}{8}$ x $3^1/16$
Lent by Mr. Charles Ballantyne.

Repr. Cover of The Aylesford Review, Vol. IV, No. 2, 1961.

Marc André Raffalovich was the younger son of Marie and of Hermann Raffalovich, a Jewish banker originally of Odessa and later of Paris. André was educated in Paris, and intended to go to Oxford, but for health reasons this second place of education was abandoned and he settled in London, where he established something of a literay salon. Wilde jested of him that he hoped to open a salon and had succeeded in opening a saloon. During the 1880s he published several books of poems including In Fancy Dress, 1886 (see No. 588); his first novel A Willing Exile appeared in 1890. In 1895 he published privately two duologues, A Northern Aspect and The Ambush of Young Days, written in collaboration with the poet John Gray, whom he had met a few years earlier. Thenceforward he and Gray remained close friends. Raffalovich became a Roman Catholic in February, 1896.

To be near Gray, who had become a secular priest of the Roman Church in Edinburgh, Raffalovich lived in that city from 1905 until his death in 1934. The building of the Catholic church of St. Peter's in Edinburgh, of which Sir Robert Lorimer was the architect, was made possible by the financial contributions of Raffalovich, and to a lesser extent of John Gray (who was not a rich man).

Mark André RAFFALOVICH (1864-1934)

590. Self Seekers. A Novel of Manners. Leonard Smithers, publisher, London, 1897. First edition, 8vo. With the Smithers emblem of Puck on Pegasus by Beardsley on the title-page. Lent by Mr. Malcolm Pinhorn.

Coll. Author (book plate by Austin Spare); Hawkesyard Priory.

Lit. Fr Brocard Sewell (ed.) Two Friends, Saint Albert's Press, 1963, pp. 26, 189.

This is the last book published by André Raffalovich. In February 1896 he had been baptised in the church of the Jesuit Fathers in Farm Street, Mayfair, and shortly after this he gave up the life of a rich litterateur in London, to settle from 1905 at 9 Whitehouse Terrace in Edinburgh, so as to be near his friend John Gray.

The emblem of Puck on Pegasus was used for the imprint in most of the books published by Leonard Smithers. It appeared first on a larger scale as the title-page design on Nos. 3-8 of The Savoy.

Marc André RAFFALOVICH (1864-1934)

591. Portrait, half-length in evening clothes, sitting in an elbow chair, c. 1889. From a painting by Sydney Starr.
Photograph, framed. 9¾ x 11½
Lent by Mr. Charles Ballantyne.

Lit. Father Brocard Sewell (ed.) *Two Friends*, Saint Albert's Press, 1963, p. 11.

The painting of which this photograph was taken, was by Sydney Starr (1857-1925) and is the property of the Dominican Chaplaincy, 24 George Square, Edinburgh. The awkward position of the left wrist in the portrait is explained by the fact that this hand was slightly deformed.

Raffalovich, who was of Jewish birth and was converted to Roman Catholicism, is depicted here as a dandy of the *fin-de-siècle*, a role he was to give up when he was admitted to the Dominican Third Order for lay persons in May, 1898. On that occasion he took the name of Brother Sebastian, and was known thenceforward as André Sebastian Raffalovich.

Raffalovich published poems and novels, two duologues in collaboration with the poet John Gray, various articles at different dates, and a study of homosexuality, *Uranisme et Unisexualité*, published at Lyon in 1895.

From 1905 until he died in 1934, Raffalovich lived in Edinburgh near his lifelong friend the poet John Gray who finally became a Canon in the Roman Church.

From 1895 until his death in 1898, Aubrey Beardsley too was a close friend of Raffalovich, who came to the artist's aid with considerable financial support after the Yellow Book disaster. Beardsley's letters to Raffalovich comprise the majority of those edited by John Gray in The Last Letters of Aubrey Beardsley, London, 1904. Raffalovich's letters to Beardsley are no longer traceable apparently: they were instrumental in bringing about the conversion of Beardsley to Catholicism at Bournemouth in March, 1897.

Sydney Starr was born in Kingston-upon-Hull and became a pupil of Poynter and Legros. He exhibited in London from 1872 to 1889 and spent most of the rest of his life in the United States. Works by him are in New York and Washington.

John Henry GRAY (1866-1934)

592. Silverpoints. Poems by John Gray, published by Elkin Mathews and John Lane at The Sign of The Bodley Head in Vigo Street, London, 1893. No. 172 of 250 copies. Narrow cr. 8vo. Bound in light green cloth boards stamped in gold with the same design by Charles Ricketts on front and back covers: spine unlettered.
Lent by Mr. Paul Grinke.

Cat. Mathews 295.

Coll. Bookplate of Rainforth Armitage Walker.

A. J. A. Symons, 'An Unacknowledged Movement in Fine Printing - The Typography of the Eighteen-Nineties' in The Fleuron, Vol. VII, London and New York, 1930, pp. 103, 104.

The book appeared in March, 1893, and the flame-like leaves in the cover designs possibly influenced Beardsley in desigining the covers of the bound volumes of Le Morte Darthur (1893-4). There was also an edition-de-luxe of Silverpoints bound in vellum, similarly stamped, and limited to 25 copies. The printing was paid for by Oscar Wilde.

John Henry GRAY (1866-1934)

593. Copy of original photograph. Portrait of John Gray, showing three-quarter profile to left and vignetted shoulders, 1893.
Inscribed on original photograph To André Raffalovich J.G. January 1893.
Size of sheet. 11^7/16 x 8^{15}/16
Lent by Paul A. Winkler, Associate Professor of Library Science, Graduate Library School, Long Island University.

Repr. Similar photograph facing p. 319 in Rupert Hart-Davis, The Letters of Oscar Wilde, London, 1962.

Gray is stated to have met his almost life-long friend André Raffalovich in about 1890 (see Father Brocard Sewell (ed.) Two Friends, St. Albert's Press, 1963, p. 10) in Arthur Symons's rooms in Fountain Court, in the Temple, London. Soon after this, Gray became a frequent guest at the house of the parents of Raffalovich in Paris, where he met Mallarmé and various other Symbolist poets. His first collection of original verse together with translations from Baudelaire and various Symbolists appeared in a thin, narrow little book entitled Silverpoints, produced in March, 1893, by Elkin Mathews and John Lane at The Bodley Head. For the covers and typographic design of this book Charles Ricketts was responsible (see No. 592 in present exhibition), Wilde paying the expenses of printing.

Charles Hazelwood SHANNON, R. A. (1863-1937)

594. John Gray. Seated, with right hand supporting head in profile. One of 30 proofs printed by the artist, 1896.
Signed in pencil Charles Shannon.
Lithograph. 12 x 7½
Lent by Mr. Brian Reade.

Cat. Charles Ricketts, *A Catalogue of Mr. Shannon's Lithographs*, London, c. 1902, p. 29, No. 44.

Most impressions of this lithograph are unsigned. John Henry Gray (1866-1934) was born in Woolwich, one of the nine children of a journeyman carpenter of Scot's descent, employed in the Dockyard. He was educated at the Roan Grammar School at Greenwich and gained employment in Woolwich Arsenal as a metal turner. He taught himself Latin, French, drawing and the violin and was promoted to the drawing office in the Arsenal. In 1884 he obtained a Lower Division Clerkship in the General Post Office, and in 1881, after passing London Matriculation, he was transferred to a librarianship at the Foreign Office. In the early Nineties Gray lived at 43 Park Lane and began to be known as a poet frequenting meetings of the Playgoers' and Rhymers' Clubs. He is said to have met Beardsley and Wilde in 1892: he was also by then acquainted with Ernest Dowson, Victor Plarr and Pierre Louÿs. In the same year he brought a libel action against the Star for identifying him with the character of Dorian Gray in Wilde's novel (1890-1), which he won. A little before then he had met André Raffalovich through Arthur Symons, and this meeting began a friendship which lasted until the death of Raffalovich in 1934.

In 1898 Gray resigned his post at the Foreign Office and left Park Lane, entering the Scots College in Rome as a candidate for holy orders. On 21 December, 1901, he became a priest, and was later appointed to a curacy at St. Patrick's Church, Edinburgh. Of the new Catholic Church, St. Peter's, Edinburgh, erected largely by means of the benefaction of Raffalovich and himself, he was appointed parish priest in 1906. In 1930 he was installed as a Canon in St. Mary's Cathedral. He died in 1934 at Edinburgh a few months after his friend André Raffalovich.

Gray's first collection of poems was Silverpoints, published in 1893 at Wilde's expense with cover designs by Charles Ricketts (see No. 592). The present lithograph shows him at about the time of the publication of his second volume of verse entitled Spiritual Poems (1896), which was decorated with wood-engravings by Ricketts. Several fascicules of verse were published by Gray for limited circulation from 1894 to 1931 and in 1932 appeared his fantastic story Park. He also collaborated with Raffalovich in writing two duologues (1895) and made translations of works by Bourget (1892), Couperus (1892) (see No. 59), Goethe (1898), Nietsche (1899) and others. In 1904 he edited The Last Letters of Aubrey Beardsley, most of which were actually written to Raffalovich (see No. 595).

Aubrey Vincent BEARDSLEY (1872-1898)

595. Last Letters of Aubrey Beardsley, with an introduction by the Rev. John Gray. Longmans, Green and Co., London, 1904. First edition, cr. 8vo.
Inscribed on half-title (verso) Gilbert St. Quentin Jones from André Sebastian Raffalovich.
Lent by Mr. Brian Reade.

Coll. Gilbert St. Quentin Jones (ex libris).

Lit. H. MacFall, Aubrey Beardsley, London, 1928, pp. 71-2, 81, 96-7. Fr. Brocard Sewell (ed.) Two Friends, Saint Albert's Press, 1963, pp. 29, 30.

The letters were purged of embarrassing passages by John Gray. Most of them were written not as MacFall says to Gray but to André Raffalovich, who from 1896 to 1898 helped Beardsley financially.

Rev. John Henry GRAY (1866-1934)

596. Holograph manuscript of draft letter to Messrs. Longmans, Green and Co., publishers, in reply to their letter of 20 September 1904, concerning the publication of The Last Letters of Aubrey Beardsley (Longmans, Green and Co., 1904) edited by John Gray. On writing-paper of the North British Station Hotel, Edinburgh (see verso). Recto shown.
Pen and ink. Size of sheet. 9 x 7 1/16
Lent by Mr. Brian Reade.

The letter revealed to Messrs. Longmans that Beardsley's last letters were mostly addressed to Raffalovich, who did "not wish his identity to transpire". There is reference (bottom line) to Arthur Symons's monograph on Beardsley and (verso) to a forthcoming exhibition of Beardsley's drawings in Vienna, to Madame Strindberg's interest in a German translation of Beardsley's letters and the rebuff given her by Raffalovich, to the horrors of consumption and the power of divine grace in Beardsley.

Rev. John Henry GRAY (1866-1934)

597. Typescript copy, with autograph amendments, of letter to Messrs. Longmans, Green and Co., publishers, in reply to their letter of 30 September and dated 1 October, 1904, concerning the publication of Last Letters of Aubrey Beardsley (Longmans, Green and Co., 1904), edited by John Gray.
Typewritten sheet. $11^{3}/16$ x $8^{11}/16$
Lent by Mr. Brian Reade.

See also Last Letters of Aubrey Beardsley, with an introduction by the Rev. John Gray (No. 595 in present exhibition).

Aubrey BEARDSLEY (1872-1898)

598. Portrait of Aubrey Beardsley: head and shoulders, with both hands supporting his head at the chin. Taken by Frederick H. Evans.
Signed Frederick H. Evans (right) and inscribed by him Aubrey Beardsley (left), in pencil. Panel of paper with Beardsley's signature in ink pasted on mount below. Mount blind-stamped with Evans's monogram.
Photograph. $4^{15}/16$ x $3\frac{5}{8}$
Lent by Mr. Paul Grinke.

Repr. Elizabeth R. Pennell, Nights, London, 1916, facing p. 168; H. MacFall, Aubrey Beardsley the Man and his Work, London, 1928, frontispiece.

Frederick H. Evans was a partner in the bookshop of Jones and Evans in Queen Street, Cheapside, and here he made the acquaintance of Beardsley in 1889 when the young man used to visit the shop with his friend Pargeter, in the lunch-hour, during the period when he was a clerk at the Guardian Life and Fire Insurance Company nearby. Evans was a skilled photographer and took some of the best portraits of Beardsley. He also made platinotypes of 12 Bon-Mots drawings by Beardsley which he owned (see No. 281).

Aubrey BEARDSLEY (1872-1898)

599. Portrait of Aubrey Beardsley seated full-length, with his head looking to the front and leaning on his left hand. His left hand is in his trouser pocket. Taken by Frederick Hollyer.
Inscribed in pen by Beardsley Will Rothenstein from Aubrey Beardsley.
Inscribed on the back in red ink Fred^{r} Hollyer 9 Pembroke Sq^{re} Kensington W.
Photograph mounted on card. Size of card $4^{3}/16$ x $6^{7}/16$
Lent by Sir John Rothenstein C.B.E.

Coll. Sir William Rothenstein.

The inscription here is similar to the one to Max Beerbohm at No. 600.

Aubrey BEARDSLEY (1872-1898)

600. Caricature of Beardsley painted by himself over a photograph of him by Frederick Hollyer.
Inscribed in pen Max Beerbohm from Aubrey Beardsley.
Water-colour over photograph, mounted on card.
Size of card $4^{3}/16$ x $6^{7}/16$
Lent by Mr. Alan Thomas.

This painted photograph of Beardsley was sold in a mixed lot of various manuscripts etc., belonging to Max Beerbohm at Messrs. Sotheby, December, 1960.

In view of Beerbohm's known habits of devising imitation inscriptions from well-known persons, which he did for his secret amusement, it was assumed that here was one instance of his faking a self-caricature by Beardsley with a facsimile of Beardsley's inscription to him. The photograph used for the caricature however is similar to No. 599 in the present exhibition, which has a similar inscription and is known to have been sent by Beardsley to William Rothenstein. The inscriptions on both photographs are so alike that it can be argued that the caricature was in fact made by Beardsley and sent to Max Beerbohm. Moreover the odd use of the water-colour and the style of the caricature are not typical of Beerbohm.

GRIP (pseudonym of Alfred BRICE) (worked late 19th century)

601. Aubrey Beardsley. Caricature portrait, full length, with pseudo-symbolic vegetables etc.
Drawing for illustration in The Sketch, Vol. XIV, 13 May, 1896, p. 100.
Signed Grip and inscribed in pencil Mr. Aubrey Beardsley Alfred Brice 9 Church R^{d} St. Thomas, Exeter.

Indian ink and wash. $11^{7}/16$ x 5½ E. 747-1948
Victoria and Albert Museum.

Leonard Charles SMITHERS (1861-1907) and
Henry Sidney NICHOLS

602. Leonard Smithers half-length, full-face; H.S. Nichols behind, leaning towards Smithers, full-face, c.1895.
Photograph. $6^{7}/16$ x 4¾
Lent by Mr. Malcolm Pinhorn.

Repr. Malcolm Pinhorn, 'The Career and Ancestry of Leonard Smithers', Blackmansbury, Vol. I, No. 3, p. 10.

Smithers, publisher of The Savoy and last patron of Beardsley, was born on 19 December, 1861, and died on 19 December, 1907, at 4 Kent House, Peterborough Road, Fulham, London. The son of a Sheffield dentist, he was articled to a firm of solicitors and qualified as a solicitor in 1884. In 1882 he married Alice Edith Oldham (see No. 603 in present exhibition), who gave birth to a son John on 13 August, 1891. In about 1892 the family moved to London and Leonard Smithers became involved with H.S. Nichols, who than ran a second-hand bookselling business at 174 Wardour Street, and from 1894 at 3 Soho Square; here in 1896 Nichols gave an exhibition of ortho-chromatic photogravures of 'The Nude in Art'. By that time Nichols described himself as stationer and bookseller at Soho Square and at 62a Piccadilly, with a printing works at 10 Dean Street. In 1897 another branch of this business was opened in the High Street, Bloomsbury, and others in the following year at 32 Charing Cross Road and at 1a Albemarle Street (see Malcolm Pinhorn, 'The Career and Ancestry of Leonard Smithers', Blackmansbury, Vol. I, No. 3, p. 3).

Smithers gave his address as a solicitor at 3 Soho Square until 1896 when he went to Effingham House, 1, Arundel Street, Strand. Here he lived on the fifth floor which was divided into five apartments. By then he had edited, and Nichols had published, several books, notably Sir Richard Burton's The Carmina of Catullus (for private subscribers). He started publishing on his own account in 1894 with Theodore Wratislaw's Caprices which he took over from Gay and Bird. Apart from The Savoy (1896-97) Smithers published books by certain leading authors of the fin de siècle, at a time after the Wilde trial when they found it hard to get published by respectable publishers. Only he, for example, could have published The Ballad of Reading Gaol in 1897. A large and lucrative part of his business consisted of the sale of rare books and erotic works, including Beardsley's Lysistrata of Aristophanes in 1896 (150 copies).

Smithers was declared bankrupt on 18 September, 1899, and from then until his death supported himself by devious means including the distribution for private sale of pirated literature and prints.

In after years Nichols opened a bookshop at 17 East 33rd Street, New York, where he held an exhibition from 14 April, 1919, of seventy spurious drawings ascribed to Beardsley. He published in the following year at New York a book reproducing fifty of these fakes (see No. 50). The collection was denounced by C. Lewis Hind in the New York Post (see A. E. Gallatin, Aubrey Beardsley, New York, 1945, pp. 139, 140).

Alice Edith SMITHERS

603. Alice Smithers, wife of Leonard Smithers, in a corner of the drawing-room at 6a Bedford Square, London, c. 1897.
Photograph. 6⅝ x $8^{11}/16$
Lent by Mr. Malcolm Pinhorn.

Alice Edith Oldham, the daughter of a Sheffield engineer, married Leonard Smithers on 11 October, 1882. The Smithers family (Leonard, Alice and their son John) went in about 1892 to London where they lived at various addresses, moving in March, 1897, to 6a Bedford Square, at which the photograph was taken. The address represented the height of Smither's good fortune: on 18 September, 1899, he was declared bankrupt and by September, 1900, had left the Bedford Square address. It is not easy to account for his movements during the remainder of his life. He died in December, 1907, in Fulham, Alice having left him and gone to live at Finningley, near Doncaster. She proved her husband's Will on 1 February, 1908 (see Malcolm Pinhorn, 'The Career and Ancestry of Leonard Smithers', Blackmansbury, Vol. I, No. 3, pp. 3-11).

Alice Smithers was well-known to Beardsley and to all the authors published by her husband.

LEONARD SMITHERS, HIS FAMILY AND FRIENDS.

604. Leonard, Alice and John Smithers, Ranger Gull and Hannaford Bennett, c. 1897.
Taken by Ino A. Jones, Walton-on-the-Naze.
Photograph, mounted on card. 3⅞ x $5^{9}/16$
Lent by Mr. Malcolm Pinhorn.

In 1896 Leonard Smithers was living at Effingham House, 1 Arundel Street, Strand, London, on the fifth floor which was divided into five apartments. In March 1897 he moved to 6a Bedford Square. This photograph, however, was taken at Walton-on-the-Naze, a watering-place in Essex, where he had a country house. His marriage with Alice Edith Oldham occurred in 1882 (see No. 603 in the present exhibition). Cyril Arthur Edward Ranger Gull published a novel The Hypocrite in 1898, and later, under the pseudonym of Guy Thorne, a best-seller entitled When it was Dark and many other novels. Hannaford Bennett became editor of the Library of Modern Classics and of John Long's Carlton Classics during the early years of the 20th century and later produced numerous translations of the works of Gaston Leroux.

Aubrey BEARDSLEY (1872-1898)

605. Portrait of Aubrey Beardsley seated three-quarter length, looking to the front with his head and shoulders leaning slightly forward to his left side. In his right hand (bottom left) he holds a pen. Taken by Frederick Hollyer.
Photograph. $5\frac{1}{4}$ x $4^{5}/16$
Victoria and Albert Museum Library.

Coll. Frederick Hollyer (No. 43 in one of three volumes of photographs he took of eminent persons).

Mrs. Ellen Agnus BEARDSLEY (1846-1932)

606. Mrs. Ellen Beardsley, mother of the artist, three-quarter length, standing, facing half left.

Photograph on postcard. 5½ x 3½
Lent by Mr. Anthony d'Offay.

Repr. Robert Ross, friend of friends, edited by Margery Ross, London, 1952, facing p. 47.

Mrs. Beardsley was the daughter of Surgeon-Major William Pitt of the Indian Army. At the age of 24 she married Vincent Paul Beardsley whose ill health and misfortune caused her to work as a governess in order to support her two children, Mabel and Aubrey, in the bringing-up of whom she was by far the most dominant factor. From her Aubrey learnt how to play the piano and how to cultivate a taste for music. When he could earn his own living she made it her business to look after him; when his health declined she became ardently resigned to the role of his nurse. She is seen here as she was in late middle-life. Although granted a small Civil List pension in 1908 and remaining for years after Aubrey's death on good terms both with his many friends and with the friends of her daughter Mabel and Mabel's husband, George Bealby Wright, she died finally at Haywards Heath in comparative poverty at the age of 85.

Aubrey BEARDSLEY (1872-1898)

607. Under the Hill and other Essays in Prose and Verse by Aubrey Beardsley. Published by John Lane, London, and Dodd, Mead and Company, New York, 1928. 4to. Reprint of edition of 1904, open at the frontispiece to show reproduction of the photograph (originally published by Leonard Smithers, 1899) of Beardsley in his bed-sitting room in the Hotel Cosmopolitain, Menton.

Photogravure. 6¼ x 5⅜
Lent by Mr. Brian Reade.

Beardsley went to live at Menton early in November, 1897.

Taken shortly before he died, and in the room in which he died, the photograph from which this plate was made shows him in the emaciated condition that increased in the last few years of his short life. The prints shown attached to the wall opposite him were reproductions of engravings by Mantegna and his School, for which Beardsley had always a profound admiration. One of the photographs shown on the top of the bookcase is of André Raffalovich. Beardsley's two candlesticks, which had inspired much of his bizarre symbolism, are seen either side of the crucifix on the bureau.

608. Ceremony on 16 March, 1963, the 65th anniversary of the death of Beardsley at Menton on 16 March, 1898. A representative of the Menton Conseil des Arts placing a vase of flowers on the grave, assisted by Mr. Clive Bell (behind) and Mr. Graham Sutherland (front right). Taken by R. Judlin, Menton, 1963.
Photograph. 7^{3}/16 x 4⅝
Lent by Mrs. D. Thellusson.

Beardsley's grave is in the cemetery on the hill above the town of Menton, and is one of a series of similar tombs. Until shortly after the date of the photograph its appearance had not altered since 1898. Improvements and restoration work have since been carried out on it.

Walter Richard SICKERT (1860-1942)

609. Aubrey Beardsley. Full-length, bare-headed,

loose-limbed, lank figure so immaculately dressed in black cut-away coat and silk hat, who carried his lemon-yellow kid gloves in his long white hands, his lean wrists showing naked beyond the cuffs, his pallid, cadaverous face grimly set on avoiding falling over the embarrassing mounds that tripped his feet. He took off his hat to some lady who called to him, showing his "tortoiseshell" coloured hair, smoothed down and plastered over his forehead in a "quiff" almost to his eyes..... He stooped and stumbled so much ... that I judged him short-sighted; but was mistaken - he was fighting for breath."

Sir William ROTHENSTEIN (1872-1945)

610. Aubrey Beardsley. Seated three-quarter length with profile to left. Proof of print as later included with five others by Rothenstein in portfolio *Liber Juniorum Six Lithographed Drawings by Will Rothenstein*, London: at the Sign of the Unicorn Cecil Court, St. Martin's Lane MDCCCXCIX (30 sets). *Inscribed in pencil by the artist* To my good friend Aubrey Beardsley. Will Rothenstein June 1897.
Lithograph. 13⅛ x 9¾
Lent by Mr. Derek Hudson.

Lit. W. Rothenstein, *Men and Memories.* 1872-1900, London, 1931, pp. 317, 318.

Repr. W. Rothenstein, *Men and Memories,* 1872-1900, London, 1931, facing p. 307.

Although the paper is discoloured this impression scarcely differs in quality from the published impression of 1899. Rothenstein (*loc. cit.*) captioned this portrait in his book as 'Aubrey Beardsley at the Hôtel Voltaire Paris (1897)'.

holding cane and gloves, among tombs: 1894.
Signed Sickert.
Oil on canvas. 30 x 12¼
Lent by the Tate Gallery.

Cat. Tate Gallery, The Modern British Paintings, Drawings and Sculpture, Vol. II, 4655.

Exh. Dutch Gallery, 1895 (3). Tate Gallery, May-June, 1960 (16).

Lit. H, MacFall, Aubrey Beardsley, the Man and his Work, London, 1928, p. xiii; Robert Emmons; The Life and Opinions of Walter Richard Sickert, London, 1941, p. 87; Lillian Browse and R.H. Wilenski, Sickert, London, 1943, pp. 11, 37-8, repr. pl. 9; Lillian Browse, Sickert, London, 1960, p. 100.

Repr. The Yellow Book, Vol. II, July, 1894, p. 220; Anthony Bertram, Sickert, London, 1955, pl. 6; John Rothenstein, Sickert, London, 1961, p. 2.

One of the few representations of Beardsley full-length - apart from caricatures. It was painted by Sickert from memory after seeing Beardsley escape through Hampstead Church-yard from the throng which had attended the unveiling of a memorial bust to Keats in the Church in July, 1894. In his life of Beardsley (1928) MacFall, inspired probably by this painting, describes the young artist on this occasion as stumbling and lurching awkwardly over the green mounds of the sleeping dead. "This stooping, dandified being was evidently intent on taking a short-cut out of God's acre. There was something strangely fantastic in the ungainly efforts at a dignified way-faring over the mound-encumbered ground by the

"I found", he records, "Aubrey staying at a hotel on the Quai Voltaire, much changed ... All artifice had gone; he was gentle and affectionate, and I realised now how much I cared for him. He had found peace, he said, but how rudderless he had been, how vain; and he spoke wistfully of what he would do if more time were allowed him; spoke with regret, too, of many drawings he had done, and of his anxiety to efface the traces of a self that he was now no more". In Beardsley's letter, No. 482 in the present exhibition, there is an allusion to this visit of Rothenstein's and to the drawing being made.

Austin Osman SPARE (1888-1956)

611. Mabel Beardsley, only sister of Aubrey Beardsley. Actress. Head, vignetted, looking upwards to the right. c. 1910.
Signed with monogram AOS.
Pencil. 10¼ x 8½ E. 1969-1934.
Victoria and Albert Museum.

Coll. Canon John Gray (donor).

In some of his earlier imaginative drawings and paintings Austin Spare was deeply influenced by Beardsley's work.

This drawing of Mabel Beardsley towards the end of her life (she died of cancer in 1916) was presented to the Museum by John Gray in memory of his friend André Raffalovich, who had known both Spare and the sitter.